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THE SHAKESPEAREAN SETTING

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CARL RUPERT DESMOND HARE

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ABSTRACT OF THESIS

Modern scholarship has cast new light on the problem of Shakespeare's settings. This thesis examines the problem of the Shakespearean imaginative setting. I contend that Shakespeare was constantly aware of the setting in which his characters act, and that he deliberately created a complete, rich, and significant setting for his plays.

I show that Shakespeare used many devices to create this setting. He indicated location by specific and anticipatory references and by his characters' description of the stage area and of properties. He also suggested setting indirectly by significant business, by music, and by situations. He discovered the value of the "hellish principle" - that a character's social position, occupation, and usual environment can determine his whereabouts - and he made use of the inertial principle - that an audience will assume a character to be in the location in which they last saw him.

I demonstrate that the dialogue is more reliable than the stage directions, and I show that modern editors have not considered Shakespeare's indications of setting and at times have contradicted the text in ascribing locations.

I also show that Shakespeare made his setting contribute to the meaning of a play. He used additional stage business, music, and song to create atmosphere; but he made even greater use of his dialogue. By references to areas larger than the stage area and by references to the temporal aspects of his

setting, he created local colour and an air of reality, so that a complete imaginative environment was established. I conclude that this imaginative setting is perfectly adapted to its play, that it enriches its physical expression, and that it contributes to the larger meaning of the play.

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INTRODUCTION

Until recently it has been generally understood that the settings in Shakespeare's plays were confined in the dialogue to sporadic outbursts of poetic description and to some necessary and unavoidable references to geographical location, and that the stage was provided with a few properties and perhaps placards stating the location of a scene. William Archer and W.J. Lawrence express succinctly the traditional view of the setting found on the Elizabethan stage:

> Properties would often show quite clearly the nature of the locality to which the action was assigned. Thus an altar would indicate a church; an arbour, a garden; benches, tables, and flagons, an ale-house. Apart from references in the text, no other method of defining locality was commonly adopted. The popular belief that changes of scene were notified by the exhibition of placards has little to support it. Not infrequently, indeed, the playwright had in his mind no definite locality; and the modern editor's practice of assigning each scene to a particular spot is often quite unwarranted by the text, if not at variance with it. The name of the play, however, was generally hung out on a placard; and on rare occasions when the action was constantly shifting from country to country, as for instance in Pericles, Antony and Cleopatra, and The Fair Maid of the West, it would seem that some topographical indications, such as 'Palermo', or 'Vienna', or 'Bohemia', were displayed.[1]

A modern history of the theatre reiterates the idea that the bareness of the Elizabethan stage forced the dramatist to concentrate on other means, such as dialogue, to establish his setting:

> It was a utilitarian stage which did not admit of scenic display as did the picture stage of the Italian theatre; but it was one which encouraged solo acting, star parts, rich poetic descriptions of background, handsome and even extravagant costumes.[2]

But even the dialogue does not present a clear or consistent

indication of the setting of every scene, as Archer and Lawrence indicate above, and as Granville-Barker concludes:

> Shakespeare himself seems to have followed, consciously, no principles in the matter [of indicating settings by means of dialogue], nor was his practice very logical nor at all consistent.[3]

However, more recent scholarship has shown a tendency to move away from the theory propounded above. Although generally he retains their theory, F.E. Halliday, in summarizing Elizabethan staging, moves cautiously from the position set forth by Archer and Lawrence forty years previously:

> For the most part. . . .the plays in the public theatres were staged with little scenery (though not without properties), locality being indicated perhaps by locality boards, but mainly, by the dialogue, on which the attention of the audience was concentrated, though modern scholarship tends to favour a greater scenic realism than was once suspected.[4]

Irwin Smith,[5] C.W. Hodges,[6] G.R. Kernodle,[7] and W.F. Rothwell, Jr.[8] have either reiterated the traditional view of stage equipment, or attacked it and presented new theories. Similar differences of opinion have arisen concerning the use of dialogue to present setting. For example, Warren D. Smith finds that Granville-Barker's judgment of Shakespeare's setting "makes the error of confining itself to geographical settings only, as do the general conclusions of other critics who agree that Shakespeare was neither logical nor consistent in his employment of the device [of referring to the setting in the dialogue]."[9] In fact, Smith concludes that "an analysis of Shakespeare's settings in bulk unearths a highly systematized pattern of conscious stagecraft."[10] Thus, recent research has begun to throw new light on the problem of the

settings in Shakespeare's plays.

This thesis reports an examination of the Shakespearean setting. I shall discuss (Chapters I and II) the basic requirements of the setting, (Chapters III and IV) the enrichment of the setting, and (Chapter V) the setting of King Lear. The material examined is Shakespeare's dialogue. Although the stage directions can be important in determining the setting of a scene, they are used here only as supplementary material because of their unreliability.[11] My intention is to show that while he wrote his plays, the setting was always present in Shakespeare's imagination.

FOOTNOTES: INTRODUCTION

[1] William Archer and W.J. Lawrence, "The Playhouse," Shakespeare's England, vol II, Oxford: Clarendon Press, /1916/, pp. 296-298.

[2] George Freedley and John A Reeves, A History of the Theatre, New York: Crown Publishers, /copyright 1941/, p. 93.

[3] Harley Granville-Barker, Prefaces to Shakespeare, First Series, London: Sidgwick & Jackson, Ltd., 1927, Introd., p. xxii.

[4] F.E. Halliday, A Shakespearean Companion 1550-1950, London: Gerald Duckworth & Co. Ltd., /1952/, p. 622.

[5] Irwin Smith, Shakespeare's Globe Playhouse, New York: Charles Scribner's Sons, /copyright 1956/.

[6] C. Walter Hodges, The Globe Restored, London: Ernest Benn Limited, /1953/.

[7] G.R. Kernodle, From Art to Theatre, Chicago: University of Chicago Press, /1944/.

[8] W.F. Rothwell, Methods of Production in the English Theatre from 1550-1598, Yale: an unpublished dissertation for the degree of Doctor of Philosophy, 1953.

[9] Warren D. Smith, "Stage Settings in Shakespeare's Dialogue," Modern Philology, vol. 50, Aug. 1952, p. 32.

[10] Loc. cit.

[11] Stage-directions in the Folio and First Quarto Henry V have been examined critically by B.D. Simison, who points out: "The Folio's examples of vague and inadequate directions. . .are many." (B.D. Simison, "Stage-directions: a Test for the Playhouse Origin of the First Quarto Henry V," Philological Quarterly, vol. 11, Jan. 1932, p. 44). She comes to the same conclusion regarding the First Quarto Henry V: ". . .a comparison of the Quarto directions with those of the Folio indicates a similarity between them.... through the presence in both of vague and confusing directions. . ." (Ibid., p. 42).

CHAPTER I

THE BASIC SETTING: STAGE AREAS AND PROPERTIES

Shakespeare locates a scene by giving identity to a stage area and by means of significant properties.

He frequently indicates location by direct references in the dialogue.[1] Sometimes it is important enough for him to insert a new character to identify it. In Coriolanus, IV, iv, Coriolanus, "in mean apparel, disguis'd and muffled," meets a citizen:

> Enter a Citizen
> Cor. Save you, sir.
> Cit. And you.
> Cor. Direct me, if it be your will,
> Where great Aufidius lives. Is he in Antium?
> Cit. He is, and feasts the nobles of the state
> At his house this night.
> Cor. Which is his house, beseech you?
> Cit. This, here before you.
> Cor. Thank you, sir: farewell.
> (Coriolanus, IV, iv, 6-11)[2]

The short exchange reveals that the scene takes place generally in the city of Antium and particularly in front of Aufidius' house. The citizen then exits, his role in the play completed.

Shakespeare also creates other characters largely for setting value, but they do not necessarily pinpoint a location. In A Midsummer-Night's Dream Peaseblossom, Cobweb, Moth, and Mustardseed are created primarily for the purpose of establishing the setting of the enchanted forest, with its fairy world. In The Tempest Caliban tells Trinculo and Stephano of the spirits who torment him and of the natural things of the island - the springs, the berries, the fish, the places where the crabs grow, where he can dig up pig nuts, show

them a jay's nest, and teach them to "snare the nimble marmoset," or bring them to "clust'ring filberts," or get them "young scamels from the rocks" (II, ii, 66, 74-75, 164-165, 171-176) - and he is given one of the most beautiful passages in the play to describe the supernatural atmosphere of the island:

> Be not afeard. The isle is full of noises,
> Sounds and sweet airs, that give delight and hurt not.
> Sometimes a thousand twangling instruments
> Will hum about mine ears, and sometime voices
> That, if I then had wak'd after long sleep,
> Will make me sleep again; and then, in dreaming,
> The clouds methought would open and show riches
> Ready to drop upon me, that, when I wak'd,
> I cried to dream again.
> (III, ii, 144-152)

By taking the most brutish character in the play, and by making him so aware of his environment, Shakespeare gains his strongest device for creating the atmosphere of the island.

In most of his scenes, however, Shakespeare neither invents a new character for the sole purpose of identifying the location, nor uses a character primarily for setting value. In <u>As You Like It</u>, II, iv, Rosalind herself identifies the location: "Well, this is the forest of Arden" (15). Nevertheless, Shakespeare prepares for the identification, for in the first fourteen lines of the scene the travellers complain of their exhaustion from the journey; and after the identification Touchstone makes a comment which shows his response to the present location and reminds the audience of his previous one:

> Ay, now am I in Arden, the more fool I. When I was at home, I was in a better place; but travellers must be content.
> (<u>As You Like It</u>, II, iv, 16-18)

Rather than containing a careful development of material to indicate location, some scenes have location references which are inserted as a character's response to the action taking place before him. In Romeo and Juliet, III, i, the quarrel between Tybalt and Mercutio forces Benvolio first to warn them that they "talk here in the public haunt of men" (53) and then to admonish them:

> Tybalt, Mercutio, the Prince expressly hath
> Forbid this bandying in Verona streets.
> (Romeo and Juliet, III, i, 91-92)

After he has been fatally wounded, Mercutio refers in general terms to their location: "Help me into some house, Benvolio" (110). In The Winter's Tale, II, iii, Paulina so provokes the insanely jealous Leontes that in a rage he orders her "out of the chamber" (122).

The Citizen who supplies Coriolanus with the information of Aufidius' whereabouts also identifies the situation and location of a future scene when he states that Aufidius "feasts the nobles of the state/ At his house this night." In the next scene Aufidius' servants are shown outside the room in which the banquet is going on before Coriolanus enters to them to ask for their master. There are many such anticipatory references to future location. A Chorus or Prologue can refer to the location of characters about to be seen. In Henry V, for example, the Chorus points out the locations of the English and French camps at Agincourt (IV, prologue, 1-53), establishing the locations of three future scenes, IV, i, IV, ii, and IV, iii. A character can refer to a rendezvous; when he meets the expected character or characters,

their location is already established. In 2 Henry IV, IV, i, the Archbishop of York is told that he is in the Forest of Gaultree; at the end of the scene Westmoreland enters to tell the rebels that the Prince is "here at hand" and to ask them to "meet his Grace just distance 'tween our armies" (225-226). Immediately after they agree, Prince John enters and the location shifts to a position "here between the armies" (IV, ii, 62) in the forest. A character can refer to both the action and the location of a future scene. In Love's Labour's Lost there are references in two scenes to the entertainment to be held for the Princess and her ladies at their pavilions. In IV, iii the suggestion is first made by the King: "there let us devise/ Some entertainment for them in their tents" (372-373); In V, i, Holofernes delivers the invitation:

> Sir, it is the King's most sweet pleasure and affection to congratulate the Princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon.
> (Love's Labour's Lost, V, i, 92-95)

When the entertainment materializes in V, ii, its location has been thus established. A series of "progress" references can keep the audience informed of the journey of a character. In The Two Gentlemen of Verona, Valentine is ordered to leave the Duke's territories in II, i (157-169); in III, ii we learn that he has left the court (11-13); and in IV, i we find him in the forest.

Although Shakespeare found it more convenient to do no more than identify the location of a scene, he did describe

in the dialogue some of his settings. But few are described in detail, for his normal practice was to indicate one or two relevant areas and let the action suggest the rest. Nevertheless, in II, ii of Cymbeline he indicates Imogen's bedchamber in detail. Imogen is in bed (opening stage direction); she has been reading a book; there is a taper close to the bed (1-5). When Iachimo emerges from the trunk, he refers to the rushes on the floor and to the white sheets on the bed (12-16); and later he notes concisely the features of the room:

> But my design,
> To note the chamber. I will write all down;
> Such and such pictures; there the window; such
> Th' adornment of her bed; the arras, figures,
> Why, such and such, and the contents o' th' story.
> (Cymbeline, II, ii, 23-27)

Finally he steals back to the trunk and disappears from view, apparently as a clock strikes (50).

For the physical expression of this setting, Shakespeare indicates that he needs an area large enough to hold a bed and a trunk, and having rushes on the floor and a taper by the bed. The window, the wall covered with an arras, and the pictures, need not necessarily be shown. He has more to say about this setting in a later scene, when Iachimo describes the chamber to Posthumus as proof of Imogen's infidelity:

> First, her bedchamber, -
> Where, I confess, I slept not, but profess
> Had that was well worth wanting - it was hang'd
> With tapestry of silk and silver; the story
> Proud Cleopatra, when she met her Roman,
> And Cydnus swell'd above the banks, or for
> The press of boats or pride; a piece of work
> So bravely done, so rich, that it did strive
> In workmanship and value....
> (Cymbeline, II, iv, 66-74)

> The chimney
> Is south the chamber, and the chimney-piece
> Chaste Dian bathing. Never saw I figures
> So likely to report themselves. The cutter
> Was as another Nature, dumb; outwent her,
> Motion and breath left out.
> (II, iv, 80-85)

> The roof o' th' chamber
> With golden cherubins is fretted. Her andirons -
> I had forgot them - were two winking Cupids
> Of silver, each on one foot standing, nicely
> Depending on their brands.
> (II, iv, 87-91)

In referring to objects which had not previously been noted - the chimney and its location, the chimney-piece, the roof of the chamber, and the andirons - as well as giving a more detailed picture of the arras, this description builds up an enriched imaginative picture of the bedchamber, which is ours to enjoy when we think back on the play.[3] Not all of these properties might be seen on the stage - the roof of the chamber, with its "golden cherubins," would almost certainly not be portrayed; the chimney and the chimney-piece are doubtful but possible properties.[4] Nevertheless, in spite of these doubtful details, the setting described in the former scene contains in its physical presentation at least two large pieces of furniture - the bed and the trunk - and some smaller properties, which are augmented and enriched by the reflective description in the later scene. The next scene (II, iii) takes place outside Imogen's chamber, so that it may be possible that the chamber could be concealed to remove the larger properties while this scene was in progress.

However, large properties can be left on stage to serve

as the basis for several locations indicated in the dialogue. In A Midsummer-Night's Dream, Oberon makes an anticipatory reference in II, i to the bank, covered with flowers, where Titania sometimes sleeps (249-256). In II, ii Titania is sung to sleep by her fairies, Oberon's previous reference suggesting that her bed is the bank. Lysander, entering with Hermia, indicates that they are lost in the wood (35-36), and Hermia, exhausted, prepares to sleep, resting her head "upon this bank" (40). Three references are made to the "turf" or ground upon which they lie (41, 74-75, 100). III, i continues in the same setting, but we learn that the area also has a "green plot" (3) and a "hawthorn-brake" (4). Puck indicates that the clowns are near "the cradle of the fairy queen" (79-80), and Titania herself indicates that she has been awakened from her "flowery bed" (132). Two references are made to "this wood" (153, 155). At the end of the scene, Titania orders her fairies to lead Bottom to her bower (202) - an anticipatory reference to their future location. But in III, ii, this bower is identified as the bank upon which she has been sleeping, for Puck refers back to her "close and consecrated bower" (7) and the brake (15). In IV, i Titania tells Bottom to sit down "upon this flow'ry bed" (1) - the same description she gave of her previous resting place. References to the ground (90, 105-106) are also made. What has happened in this sequence of scenes is that Titania and her fairies have left the stage with Bottom, actually leading him away from the bower to

which they say they are going, in order to leave the stage clear for the action of the two couples. It is apparent that the large stage pieces - the bank and the brake - remain on stage during the whole sequence of the scenes in the woods.[5]

As we have seen in connection with Imogen's chamber, description of the stage area need not involve much physical presentation. The garden scene in Richard II (III, iv) may seem at first glance to contain a great many details concerning the physical setting. The Queen refers to "this garden" twice (1, 73), and when she sees the Gardener coming she suggests that she and her lady-in-waiting "step into the shadow of these trees" (25) to hide from him in order to overhear his conversation. The gardener tells one assistant:

> Go, bind thou up yon dangling apricocks
> Which, like unruly children, make their sire
> Stoop with oppression of their prodigal weight;
> Give some supportance to the bending twigs.
> (Richard II, III, iv, 29-32)

The other he orders: "Cut off the heads of too fast growing sprays...." (34). And he himself intends to:

> go root away
> The noisome weeds, which without profit suck
> The soil's fertility from wholesome flowers.
> (III, iv, 37-39)

Later, after the Queen has sadly left, he vows that "here in this place" (104) he will set "a bank of rue, sour herb of grace" (105). But none of these objects need be on stage. All that are needed are the "trees" behind which the Queen and her lady-in-waiting hide. What is important

about these references is that they give Shakespeare an opportunity to use figures of speech which connect the garden with the rebellion in England - and it is this use that reveals that the dramatist, although concerned to suggest rather than to fully describe a setting, was more concerned to make it contribute to the larger meaning of the play.

References to parts of a setting can suggest the whole setting. In The Two Gentlemen of Verona, II, iii, Launce's reference to laying the dust with his tears (34-35) suggests an outdoor setting such as a street. References to doors or gates are also valuable for suggestion. In Romeo and Juliet, II, v, the Nurse tells Peter to mind the gate (20), an order which suggests that the setting of the scene may be the garden. In The Taming of the Shrew, III, ii, Petruchio's appearance in a room in Baptista's house is suggested both by his reference to his entry ("I should rush in thus" - 93) and by Katherine's later curt comment: "The door is open, sir; there lies your way" (212).

The impression of place rather than the identification of the location or the description of a stage area is suggested in some scenes by the use of the adverbs "here" and "hither," or the phrase "this place." Normally, these words are used to reinforce the situation. In 2 Henry IV, II, i, Falstaff and his group are intercepted by the Hostess and her group; presumably they are in the street because of the brawl which ensues, the cries for people to come to their aid (61-62), and the arrival of the Lord Chief Justice and his men. The Lord Chief Justice makes no mention of the street; instead,

he demands:

> Keep the peace here, ho!
> (2 Henry IV, II, i, 67-68)

Upon seeing Falstaff, he exclaims, "How now, Sir John! what, are you brawling here?" (71-72). Shakespeare finds it unnecessary to make further indications of the setting for the scene: the situation suggests the street setting; the adverbs help to give the impression of place. In Julius Caesar, IV, i, the location of Antony, Octavius, and Lepidus is never clearly indicated. Antony sends Lepidus to get the will:

> Ant. But, Lepidus, go you to Caesar's house;
> Fetch the will hither, and we shall determine
> How to cut off some charge in legacies.
> Lep. What, shall I find you here?
> Oct. Or here, or at the Capitol.
> (Julius Caesar, IV, i, 7-11)

In III, ii it is said that Octavius and Lepidus are at Caesar's house and that Antony will visit them there (III, ii, 267-270, 276); but from Antony's asking Lepidus to go to Caesar's house it is apparent that they are not there now. Shakespeare wants to get Lepidus off the stage, and sending him to Caesar's house for the will provides a good reason; but because he does not want to waste time identifying a new location, the dramatist economically uses the adverbs "here" and "hither" in addition to the situation to give the impression of an interior setting.

Demonstratives and adverbs are also used in scenes where the setting has been suggested by an anticipatory reference. In III, ii of Cymbeline, several statements are made that Imogen and Pisanio are going to Milford-Haven (44, 51,

60-64, 84); in III, iv, we learn that they are somewhere near Milford-Haven (1-2). The exact location is never described, but instead is suggested by what they have done:

> Why hast thou abus'd
> So many miles with a pretence? This place?
> Mine action and thine own? Our horses' labour?
> The time inviting thee? The perturb'd court
> For my being absent? whereunto I never
> Purpose return. Why hast thou gone so far,
> To be unbent when thou has ta'en thy stand,
> Th' elected deer before thee?
> (Cymbeline, III, ii, 105-112)

Imogen makes one other reference to Pisanio's "bringing me here to kill me" (120). The advantage of this technique is that it allows Shakespeare to suggest a setting, such as this on the way to Milford-Haven, without having to use any physical indications of it.

The adverbs "within" and "without" are used to suggest interiors and exteriors, normally in combination with suggestions from the situation. In King Lear, IV, ii, an exterior location is implied by Goneril's remarks at the beginning of the scene and by Oswald's reply to her question:

> Gon. Welcome, my lord! I marvel our mild husband
> Not met us on the way. - Now, where's your master?
> Osw. Madam, within....
> (King Lear, IV, ii, 1-3)

On the other hand, an interior is suggested in III, i of Macbeth when Macbeth, having given his orders to the murderers, tells them:

> I'll call upon you straight; abide within.
> (Macbeth, III, i, 140)

Shakespeare thus has a variety of ways by which he can indicate his setting in the dialogue. He can identify the

location briefly, without much description, or he can describe the setting in detail. By my count, he establishes directly the settings of 207 scenes. Of these, 104 are identified within the first ten lines, and an additional 27 within the first twenty lines, so that it is apparent that he habitually identifies location early in the scene.[6] By the use of the anticipatory reference, he identifies an additional 118 locations.[7]

Both references and stage directions can identify a stage area in order to give the location of a scene. For example, when Shakespeare wants to locate a scene before a city or castle, he usually sets his action on and before the walls, which he identifies by numerous references and stage directions, as in King John, II, i:

> Philip. Some trumpet summon hither to the walls
> These men of Angiers. Let us hear them speak
> Whose title they admit, Arthur's or John's.
> Trumpet sounds.
> Enter a Citizen vpon the walles.
> Cit. Who is it that hath warn'd us to the walls?
> (II, i, 198-201)

The walls contain gates,[8] through which an army is able to pass. Later in the scene above, the French Herald demands admission through these gates:

> Heere after excursions, Enter the Herald of France with Trumpets to the gates.
>
> F. Her. You men of Angiers, open wide your gates,
> And let young Arthur, Duke of Bretagne, in.
> (II, i, 299-301)

For most scenes involving the walls, the same business is followed. The attacking forces sound a parley which brings the defending forces to the walls. The aggressors then demand admittance. If the defenders refuse, a battle is

fought, with the aggressors eventually winning and entering the "city" or "castle" through the gates; if the defenders acquiesce, the gates are opened to allow the entry of the attacking forces.

Variations occur in description rather than in situation. In Richard II, III, iii, the action takes place before the walls of a castle, which Shakespeare is careful to indicate on several occasions: "Within the limits of yon lime and stone" (26); "Go to the rude ribs of that ancient castle" (32); "this castle's tattered battlements" (52). A stage direction at line 61 indicates on the walls: "Parle without, and answers within: then a Flourish. Enter on the Walls...." In Henry V, III, iii, instead of referring to the walls, the dialogue indicates gates that can be opened and entered (49, 51), and the stage directions refer to the gates and the "Towne":

> Enter the King and all his Traine before the Gates.
> (Henry V, III, iii, opening stage direction)

> Flourish, and enter the Towne.
> (III, iii, stage direction, 58)

In Timon, V, iv, both the stage directions and the references are numerous. The opening stage direction names the city:

> Trumpets sound. Enter Alcibiades with his Powers before Athens.

The next direction (2) indicates the walls:

> Sounds a Parly.
> The Senators appeare vpon the wals.

The Senators themselves refer to "These walls of ours" (22), and other references indicate that they descend (55, 64) to

open their "uncharged ports" (55) or "rampir'd gates" (47). Coriolanus, I, iv contains the greatest description of the walls. The stage directions are particularly full, with the opening direction phrased in a curious way: "Enter. . . as before the City Coriolus...." The direction at line 12 is equally explicit: "They Sound a Parley: Enter Two Senators with others on the Walles of Coriolus." Both the walls (13, 16) and the gates (17-19, 43, 47, 49-52) are mentioned a number of times in the dialogue. At line 42 occurs a direction which shows that the gates are used: "Another Alarum, and Martius followes them to [the] gates, and is shut in." At the end of the scene, the whole army breaks in: "They fight, and all enter the City" (stage direction, 62).[9]

It can be seen from these examples that, except for musical indications and for indications of the number of people involved, the stage directions present no information that is not found in the dialogue. With their references to the names of cities or towns or to the walls themselves, the stage directions are couched in language that is dramatic or imaginative rather than theatrical or literal.[10]

A similar use of references and directions identifies the settings of caves,[11] tents,[12] and graves.[13] On the other hand, stage directions that identify a stage area on an upper level are vague, indicating only that characters enter "aloft" or "above."

> Enter the Tribunes and Senators aloft....
> (Titus Andronicus, I, i, opening stage direction)

Enter Romeo and Juliet aloft.
(Romeo and Juliet, III, v, opening stage direction)

Enter Jessica above.
(The Merchant of Venice, II, vi, stage direction, 25)

Pinder above.
(Julius Caesar, V, iii, stage direction, 26)

But references and situations indicate that these characters are, respectively, in a Senate-house in Rome (I, i, 12); in Juliet's chamber near her window, from which Romeo descends to the orchard (III, v, 39-42); at a window in an upper story of Shylock's house (II, vi, 40); and on a hill overlooking the battlefield at Philippi (V, iii, 20, 33). Arbours or bowers in gardens,[14] and arrases which suggest interior locations,[15] are identified only by references.

Discoveries of parts of a setting which had not previously been seen are indicated usually by references rather than by directions. In The Merchant of Venice, II, vii curtains are drawn aside to reveal (1-2), or closed to conceal (78), caskets behind them; the same business occurs in II, ix. In Pericles, V, i Pericles is discovered (36). Presumably he is lying on a couch, for he tells Marina to sit beside him (142), and later he rests and a pillow is left for his head (236-237). In The Winter's Tale, V, iii Hermione is discovered standing like a statue (20) on a level from which she has to descend in order to reach the other characters (99). However, there is one instance of a discovery noted in a stage direction. In The Tempest, V, i Prospero indicates the area on stage that represents his cell: "This cell's my

court....Pray you, look in" (166-167). Four lines later this stage direction is given: "Here Prospero discovers Ferdinand and Miranda, playing at Chesse" (stage direction, 171). The discovery takes place in the cell to which the attention of the characters had been directed in the previous lines.

Granville-Barker feels that Shakespeare uses properties for their utility only:

> There may also be the demands of the action for a house-door, a balcony, a tree or cavern to be satisfied; but these things will have rather the utility of furniture than the value of scenery.[16]

Granville-Barker does not appear to see how a large property, when used with references in the text which describe the setting, can suggest a location. As we have seen in Cymbeline, the use of the bed, combined with other properties such as a taper and a chest, and the accompanying description of objects in the room, can portray a bedroom;[17] and the settings of banquets and law-courts are equally well suggested by the tables, chairs and other properties required for them and indicated by the dialogue. However, even a single large property, such as a throne or altar, can act as the nucleus or the focal point of the action and in this way establish a setting.

The throne immediately suggests a presence chamber or hall and naturally provides a focal point for the action. In the plays reliably ascribed to Shakespeare, the throne is either identified by name - the "regal throne" (IV, 1, 113) and "Richard's seat" (IV, 1, 218) in Richard II, the

"sacred throne" (I, ii, 7) and "imperial throne" (I, ii, 35) in Henry V - or is implied by the action of a king, newly crowned, seated, as in King John, when the King proudly announces, "Here once again we sit, once again crown'd (IV, ii, 1). In two plays the throne is indicated as in an elevated position. IV, ii of Richard III begins with the newly crowned Richard being helped by Buckingham to ascend the throne, the trumpets signalling his final seating:

> Give me thy hand. Sound.
> Thus high, by thy advice
> And thy assistance, is King Richard seated.
> (IV, ii, 3-4)

In IV, i of Richard II, Bolingbroke is requested: "Ascend his throne" (111), and in replying uses the same expression: "In God's name, I'll ascend the regal throne" (113).

A throne on an elevated platform or dais was known as the "chair of estate" or "the state" in the Elizabethan period.[18] The term appears in III, iv of Macbeth:

> Our hostess keeps her state, but in best time
> We will require her welcome.
> (III, iv, 5-6)

Here the state helps to suggest the royal banquet in the great hall.[19]

Because of their size and special functions, other properties, such as monuments,[20] can also provide the dominant feature of a setting. Diana's altar in Pericles (V, iii, 17) indicates its temple setting.[21] The "flowery bank" dominates the setting of the woods in the Dream,[22] suggests the setting outside Portia's house in V, i of The Merchant of Venice, and is the property used by the players

in Hamlet (III, ii) to indicate a garden setting.[23] The "box-tree" (Twelfth Night, II, v, 18), behind which Maria, Sir Toby, Sir Andrew, and Fabian hide to observe the gulled Malvolio, neatly indicates the garden setting; and it may also serve as the hedge-corner at which Parolles is ambushed in All's Well That Ends Well (IV, i, 1-2).[24] In As You Like It there is the tree under which the Duke's banquet is prepared and eaten (II, v, 32-33, 64-65; II, vii, 105, 111, 167-168), and the tree upon which Orlando hangs his verses (III, ii, 1).[25]

Smaller properties are also used skilfully to suggest a setting by the attention placed upon them. The subtlest use of significant properties is found in Macbeth. In the sleepwalking scene (V, i), no direct references are made to location, but references are made to Lady Macbeth's bed and chamber (4-9, 73-77). In this vague setting Lady Macbeth appears carrying her taper. Immediately a reference is made which connects the taper with her chamber:

> Doct. How came she by that light?
> Gent. Why, it stood by her. She has light by her continually: 'tis her command.
> (V, i, 25-27)

The candle establishes the time of the scene as night; both because of its normal function[26] and the references to it, it suggests a location near the chamber; and after Lady Macbeth has set it down in order to wash her hands, it provides a focal point for the movements of the three characters. The witches' cauldron in IV, i performs a similar function by suggesting the environment of the witches without defining

exactly their location. Many smaller properties also provide simple but effective setting suggestions: the fishing-net of the fishermen in Pericles (II, i, stage direction, 121); Marina's basket of flowers as she walks by the sea (Pericles, IV, i, stage direction, 13); Ferdinand's log in The Tempest (III, i); the chest, the napkins, and the fire in Cerimon's house (Pericles, III, ii).

Small properties also serve to provide hints of setting to reinforce other indications. Torches and candles suggest a night setting; skulls or heads on display indicate a city's or castle's walls (Pericles, I, i); staves, clubs, and other crude weapons reinforce the suggestion of an unruly mob in the streets of Rome in Coriolanus, I, i; Romans entering with spoils suggest the devastation of a city (Coriolanus, I, v). The bedchamber in which Sly awakes in the second Induction scene of The Shrew is suggested not only by the bed on which he lies but also by the "apparel, Bason and Ewer, and other appurtenances" (opening stage direction) that the servants use to minister to his needs. At least nine properties are used to reinforce other indications in the graveyard scene of Romeo and Juliet: "flowers and sweet water" (opening stage direction), a torch (1), "a torch, a mattock, and a crow of iron" (stage direction, 21), and a "lantern, crow, and spade" (stage direction, 120). The graveyard scene of Hamlet shows a similar use of suggestive properties with its spade (33), its bones and skulls, and its flowers (99, 190, 198-201, 256, 266-269). More normal properties, such as chairs,

stools and tables are found in abundance - twenty plays have references to chairs or stools;[27] thirteen indicate the use of tables.[28] Such evidence shows that properties play an important part in the Shakespearean setting.

Shakespeare, then, makes definite provision in his text for the basic settings of his plays. References in the dialogue identify the locations of almost half of the scenes by indicating directly a location, describing parts of a setting, or establishing a future location. Most references are brief and merely identify locations, but there are some which provide detailed descriptions of a setting. Whatever the kind of reference made, the imaginative setting usually contains more detail than is or can be presented on the stage. Stage directions are useful for corroborating the evidence of the dialogue but add little further detail, because they are usually couched in dramatic rather than in theatrical terms. Large properties, such as thrones or beds, are used to suggest complete settings, providing a mucleus for the action. Smaller properties, in combination with other references and the situation, perform the same function or reinforce the other suggestions of setting.

FOOTNOTES: CHAPTER I

[1] I define location or locale as the pinpointed or designated place in which the action occurs. It is part of the setting, but the setting includes place (location), time, and mood or atmosphere. A scene is taken to mean one of the divisions of the action of a play.

[2] All dialogue is quoted from the New Cambridge Edition (W.A. Neilson and C.F. Hill, eds., The Complete Plays of William Shakespeare, Boston: Houghton Mifflin Company, 1942). Unless otherwise noted, all stage directions are taken from a facsimile of the First Folio, 1623 (Helge Kökeritz, ed., Mr. William Shakespeares Comedies, Histories, & Tragedies, New Haven: Yale University Press, /1954/.

[3] Such reflective references occur often in the plays; and, although they cannot establish the location of a scene which has already been played, they can enrich our general memory of a scene.

[4] The majority of maps indicating the Globe show that its stage was in the north-north-west side of the theatre. If we take Iachimo's description literally, the chimney would be in the south part of the stage - the front of the stage or to its side - and for practical purposes this position would be extremely awkward. It may be that Shakespeare deliberately gives the position of the chimney (for such references to position are rare) so that the audience would realize that it will not see it on the stage. Two objections to this view are that a direction referred to by a character need not have anything to do with the geographical position of the stage itself, and that the idea of an imaginary fourth wall which the chimney in the front of the stage presupposes is a modern view that an Elizabethan audience would not have had. If the chimney and the chimney-piece were not on stage, it follows that the andirons were not also; if the former were on the stage, the latter would be too.

[5] The bank is seen again in V, i of The Merchant of Venice and in III, ii of Hamlet; see below, p. 32, n.23. We know that such a property could exist because of an entry in the inventory of the properties of the Admiral's Company in 1595, found in Henslowe's Papers: "ii moss banks." (Reproduced in G.B. Harrison's Introducing Shakespeare, Pelican Books, /1939/, p. 102)

[6] Settings directly indicated. One asterisk indicates that the location is identified within ten lines; two asterisks indicate identification within twenty lines:

Love's Labour's Lost, II, i, III, i; The Comedy of Errors, III, i, III, ii, V, i; The Two Gentlemen of Verona, IV, i, IV, ii,** IV, iv, V, i,* V, iv;* Titus Andronicus, I, i,** II, ii,* II, iii,* IV, i, IV, iii,* V, i, V, ii,* V, iii;*

Richard III, I, iv,* III, iii,* III, v,** III, vii, IV, i,* V, iii;* Romeo and Juliet, I, i, I, iv, I, v,* II, i,* III, i,* III, v, IV, i,** V, i, V, iii;* A Midsummer-Night's Dream, II, i,** II, ii, III, i,* III, ii,* IV, i;* King John, II, i,* IV, i,* IV, iii,* V, iii,* V, vii;* Richard II, I, iii,* II, iii, III, iii,** III, iv,* V, i,* V, v;* The Merchant of Venice, II, ii, II, v,** II, vi,* III, ii, III, iii,* IV, i,** V, i; The Taming of the Shrew, Ind., ii,* I, ii,* II, i, IV, iv,* IV, v,* V, i,* V, ii;* 1 Henry IV, II, i,* II, ii,* II, iv,* III, iii, IV, i, V, iii,* V, iv,** V, v;** 2 Henry IV, Ind., I, i,* II, iv,** IV, i,* IV, iv,** IV, v,* V, ii, V, iii;* Much Ado About Nothing, II, i,* II, iii,* III, i,* III, iii, V, iii;* Henry V, III, iii,* IV, i,** IV, vii; The Merry Wives of Windsor, I, i, I, iii,* I, iv, III, iii,* IV, ii,** IV, v;* Julius Caesar, I, i, II, ii, II, iv, III, i,** III, ii,* III, iii,* IV, iii, V, i,* V, iii,** V, v;* As You Like It, I, i, II, i,* II, iii,** II, iv,** II, v, II, vi,* II, vii, III, ii,* III, iii, III, iv, IV, iii, V, i,* V, iv; Twelfth Night, II, iii,** II, v,** III, i, III, iii, IV, ii, IV, iii, V, i; Troilus and Cressida, I, iii, II, iii, III, ii,** III, iii, IV, iii,* IV, v, V, i, V, x;* All's Well That Ends Well, II, iii, V, iii; Hamlet, II, ii,** III, iv, IV, v, V, i,* V, ii; Measure for Measure, II, ii,* II, iii,* IV, ii,* IV, iii; Othello, I, i, I, ii, V, i,* V, ii; King Lear, I, i, II, ii,* II, iv,* III, iv,* III,vi;* Macbeth, I, iii, I, vi,* III, iii,* V, iv,* V, vii; Antony and Cleopatra, II, vii,* IV, iii,** IV, viii,* IV, xii,* IV, xv,* V, ii; Timon of Athens, I, ii,** III, iii,* IV, i,* IV, iii, V, i, V, iii,* V, iv;* Coriolanus, I, iii, I, iv,** I, vi,* I, vii,* IV, i, IV, iv,* IV, v,* V, vi;* Pericles, I, iii,* II, iii,* III, i,* III, ii, IV, i, IV, iv, IV, v,* IV, vi,* V, i,* V, iii; Cymbeline, I, i, II, ii,* III, iii,* III, vi,** IV, ii,* V, ii,* V, iv;* The Winter's Tale, II, ii,* II, iii, III, ii,* III, iii,* V, iii;* The Tempest, I, i,* I, ii, II, i, II, ii,** III, iii,* IV, i, V, i.

7 Settings identified by anticipatory references:

Love's Labour's Lost, IV, i, IV, iii, V, ii; The Comedy of Errors, I, ii, II, i, IV, i, IV, ii, IV, iii; The Two Gentlemen of Verona, II, i, II, iv, V, iii; Titus Andronicus, II, iv, IV, ii; Richard III, III, ii, III, iv, V, i, V, iv; Romeo and Juliet, II, iii, II, vi, III, iii, IV, iii, IV, v; King John, III, ii, V, ii; Richard II, II, i, III, i, IV, i; The Merchant of Venice, II, vii, II, ix; 1 Henry IV, I, iii, III, ii, IV, ii, IV, iii, V, i; 2 Henry IV, I, i, I, iii, III, i, IV, ii, IV, iii; Much Ado About Nothing, I, ii, III, v, IV, i, IV, ii, V, iv; Henry V, I, ii, III, vi, III, vii, IV, ii, IV, viii; The Merry Wives of Windsor, V, iv, V, v; Julius Caesar, II, i, IV, ii, V, iv; As You Like It, III, v, V, ii; Twelfth Night, I, v; Troilus and Cressida, IV, ii, IV, iv, V, ii, V, viii; All's Well That Ends Well, I, ii, II, i, II, iv, III, ii, III, vii, IV, i, IV, ii; Hamlet, I, i, I, iv, I, v, III, i; Measure for Measure, I, iv, IV, i, V, i; Othello, I, iii; King Lear, I, iii, II, iii, III, v, IV, i, IV, ii, IV, iii, IV, v, V, i; Macbeth, I, iv, I, v, II, iii, III, iv,

IV, i, IV, ii, V, iii, V, vi; Antony and Cleopatra, III, v, III, viii, III, ix, III, x, III, xii, IV, vi, IV, vii; Timon of Athens, III, i, III, vi; Coriolanus, I, ix, II, ii, II, iii, III, i, III, ii, V, ii, V, v; Pericles, II, i, II, ii; Cymbeline, I, iv, I vi, III, ii, III, iv, III, v, IV, i; The Winter's Tale, IV, iv, V, i.

8 The "gates" referred to in the wall may be the same as the "doors" indicated in other references, for there is at least one example of Shakespeare's using the terms interchangeably. In III, i of The Comedy of Errors Antipholus of Syracuse knocks at his "door" (30); when he is refused admittance, he threatens to break down the "gate" (48) to get in. Except that they are not locked out, Petruchio and his servant are in a similar situation when they arrive at Hortensio's house and knock at his "gate" (The Taming of the Shrew, I, ii, 4-5, 11). No other scenes use the terms "gate" and "door" interchangeably. In The Comedy of Errors, V, i, the "abbey-gate" or "gates" of the priory are the only terms used; (156, 165); in Love's Labour's Lost, II, i, the gates of the court are mentioned (24-26, 85-86, 90, 172-173); and in Macbeth, II, iii, the porter's gate is knocked upon and opened.

9 Because they contain references and situations that are similar to those found in the above scenes, three other scenes appear to take place before the walls of a castle or city. The arrival of Duncan and Banquo at Dunsinane in I, vi of Macbeth is underlined by the description of the castle. However, although parts of the castle wall are mentioned in general terms - the jutties, friezes, and buttresses - the wall as a whole is not mentioned. In Timon, IV, i, Timon addresses the walls of Athens, to which he refers directly several times (1-3, 38). In Antony and Cleopatra, IV, viii, no references are made to Alexandria's walls, but references to entering the city are very similar to these used in scenes where forces enter the gates of a city:

> Enter the city. (8)
>
> Through Alexandria make a jolly march. (30)
>
> Trumpeters,
> With brazen din blast you the city's ear;
> Make mingle with our rattling tabourines,
> That heaven and earth may strike their sounds together,
> Applauding our approach.
> (IV, viii, 35-39)

But no stage directions indicate that they enter the city, although all other scenes with a similar situation have them; nor does any one appear on the walls. Thus, in all three scenes, the wall itself never is used, but its presence is suggested.

10 Also, the term "walls" is constant in the directions, even when in the only other scene in which the wall is actually used, the dialogue uses the singular:

> Enter Arthur on the walles.
> Art. The Wall is high, and yet will I leap down.
> (King John, IV, iii, 1)

11 In Cymbeline and Timon cave scenes occur, and in both the cave is referred to in the dialogue in every scene in which it is found; the stage directions indicating entrances from the cave in most instances add no further information. The only stage direction which is necessary to know that a cave is portrayed is in V, i of Timon, where the stage direction at line 31 ("Enter Timon from his cave") gives the first indication of the existence of the cave, the dialogue not referring to it until ninety-eight lines later: "Here is his cave" (129). In Cymbeline, III, iii, the opening may be defined in part when Belarius refers to the entrance to the cave as a gate and to the roof as being low (1-2). In The Tempest, Prospero's cell is described in the language used for a cave: "This is the mouth o' th' cell" (IV, i, 216).

12 In Julius Caesar, editors have divided into two scenes action which begins before Brutus' Tent (IV, ii) and finishes within it (IV, iii), but the evidence of the text suggests that there is no break in the action. In IV, ii, Brutus, having met the enraged Cassius, suggests that they continue the argument in his tent (46), and he warns Lucilius and Titinius to let no man come to the tent until the conference is finished. Everyone exeunts except Brutus and Cassius, who are specifically indicated to remain on the stage by the stage direction: "Manent Brutus and Cassius." However, Lucius and Titinius may leave only the area of the tent and stand by the doors for several reasons. Brutus specifically orders them to guard the door. Later, after he has entered, the Poet encounters them, so that they must either be on stage for the scene or the entrance direction is in the wrong place. After the Poet has exited, Brutus gives them orders, although they have no entrance indicated. IV, iii is thus played in the tent, with the incident of the Poet taking place both within and without the tent. The setting of the tent's interior is made clearer later in the scene by references to sitting around the taper (164), to characters sleeping on cushions in the tent (243, 246), and to the tent itself (240).

In Troilus and Cressida, although no action takes place within a tent, the opening of a tent is needed. I, iii takes place before Agamemnon's tent (215-216); in II, iii, the opening of Achilles' tent is referred to (91); in III, iii the stage direction ("Enter Achilles and Patroclus in their Tent" - 37) and the line following it ("Achilles stands i' th' entrance of his tent." - 38) indicate a definite opening on

the stage; and in V, i, Achilles invites his guests to enter his tent (94). In all of these scenes, the dialogue contains the indications of the tent setting. The only specific direction, in III, iii of Troilus and Cressida, is couched in the same language as the line that immediately follows it.

In Richard III, V, iii two special areas are needed to represent the tents of Richard and Richmond. The indications for Richard's tent occur entirely in his speeches. He twice orders his tent to be pitched (1, 7). The next time he appears on stage he refers in general terms to his tent (50-51) and tells Ratcliffe to come to his tent later on (77-78). After the ghosts have visited him, he refers to their coming to his tent (204-205); and this reference, along with the return of Ratcliffe, provides the evidence for showing that Richard was in his tent for part of the scene. The indications for Richmond's tent are more direct. On his first appearance in the scene he refers twice in general terms to his tent (23, 31-32) and specifically suggests that his friends go with his into his tent (46); the stage direction following the line indicates that they do so: "They withdraw into the Tent." No further references are made in the dialogue to his tent, but a stage direction at line 222 indicates that he is in his tent while he is on the stage: "Enter the Lords to Richmond sitting in his tent."

[13] Many direct references are made to the grave in which Ophelia is laid (Hamlet, V, i, 1-4, 73-74, 127, 131-132, 145, 261, 320) and in which Laertes and Hamlet scuffle (272-273, 282-287, 301); and one stage direction explicitly refers to Laertes jumping into it: "Leaps in the graue" (stage direction, 273). Numerous references are made to the pit into which Bassianus' body is thrown and into which Quintus and Martius fall in Titus Andronicus (II, iii, 186, 193, 198-202, 209-210, 224, 235, 240, 244-245, 246-249, 271-280, 283, 286).

[14] In Much Ado About Nothing, II, iii, an area is identified as an arbour in which Benedick hides (37-38), but in which he can be seen by the others (42-43); in III, i it is the "pleached bower" (7) in which Beatrice is seen to hide (29-33). The area is somewhere near the middle of the stage, because the characters describe how she has to cross to it in order to hide. The "arbour" or "bower" may be a stage property. G.F. Reynolds reprints the title-page of The Spanish Tragedy, 1633, which shows Hieronimo's discovery of his son hanging in an arbour. (The Staging of Elizabethan Plays at the Red Bull Theater, 1605-1625, New York: Modern Language Association of America, 1940, p. 74). However, there is no proof that the illustration depicts the actual scene on the stage, although the text refers to an arbour. Henslowe's inventory lists no property arbour.

15 In 1 Henry IV, II, iv the Prince tells Falstaff: "Go, hide thee behind the arras" (549); and later he finds him there: "Falstaff! - Fast asleep behind the arras" (577). In The Merry Wives of Windsor, III, iii, Falstaff again hides behind the arras (96-97). In King John, IV, i Hubert orders his accomplices to stand "Within the arras" (1-2); and in Hamlet, III, iii, Polonius makes an anticipatory reference (28-29) to the arras that he says he will hide behind in the Queen's closet (which is the setting of III, iv).

16 Harley Granville-Barker, Prefaces to Shakespeare, Second Series, London: Sidgwick & Jackson, Ltd., 1930, pp. 135-136.

17 In other scenes, beds are indicated as having curtains. Juliet falls between the curtains of her bed (Romeo and Juliet, Quarto 1, IV, iii, 58); and curtains are drawn to conceal Desdemona's body (Othello, V, ii, 104). The discovery of a bed can change the location of a scene without a break in the action. In 2 Henry IV, IV, v, the King, in the Jerusalem Chamber, is suddenly taken gravely ill and is put to bed in the next chamber. However, because there is no stage direction that he exits, and because the action continues without a pause, he must be carried to a bed already on the stage. Whether this bed is concealed by curtains or has been in plain sight on the stage throughout the first half of the scene is not indicated. At the end of the scene the King commands that he be taken back to the original chamber. It would appear at this point that the whole stage represents his bedroom, for he must exit off the stage to get back to the Jerusalem Chamber. In King Lear, III, vi Lear is requested to lie down upon cushions (36) and eventually does so:

> Kent. Now, good my lord, lie here and rest a while.
> Lear. Make no noise, make no noise; draw the curtains; so, so, so.
>
> (King Lear, III, 87-90)

There is grim humor in Lear's referring to his wretched surroundings as if he were in his royal bed with its great curtains.

18 "The state. . .was a capacious chair, affording accommodation for two or three people, situated on a dais and overhung by a canopy. . . . The term is really an abbreviation of 'chair of estate', one reason why the royal throne is occasionally referred to as 'the chair'." (W.J. Lawrence, Pre-Restoration Stage Studies, Cambridge, Mass: Harvard University Press, 1927, p. 313.

19 In two plays with which Shakespeare is associated the state's characteristics are revealed. In 3 Henry VI, I, i, the term "chair of state" is twice used to indicate where York sits (50-51, 168), and both the stage directions and the dialogue indicate that the throne is elevated:

They go up.
(I, i, stage direction, 32)

Sennet. Here they come down.
(I, i, stage direction, 205)

". . .descend my throne."
(I, i, 74)

"For shame, come down."
(I, i, 77)

The state is here found in the Parliament-house (35). In III, iii of the same play King Lewis descends to raise the kneeling Margaret:

He descends. She ariseth.
(III, iii, stage direction, 46)

Four scenes of Henry VIII have detailed directions indicating the use of the state and giving its characteristics. The state is elevated: in I, ii the King "riseth from his state, takes /Queen Katherine/ up, kisses and placeth her beside him" (stage direction, 8), and the Cardinal "places himself under the King's feet on his right side" (opening stage direction), so that the King must be raised above him; in II, v the same positioning occurs when two Cardinals "sit under" the King "as Judges" (opening stage direction). The state has a canopy over it: in II, iv the King "takes place under the Cloth of State" (opening stage direction). The state with its canopy also supplies a base for other objects besides a throne:

Hautboys. A small table under a state for the Cardinal....
(I, iv, opening stage direction)

A Councill Table brought in with Chayres and Stooles, and placed under the State.
(V, iii, opening stage direction)

The latter direction indicates that the state can be set in full view of the audience.

20 In Titus Andronicus, I, i, a tomb is indicated largely by stage directions. It must be practical, for it is opened and both a coffin and a body are placed in it:

They open the Tombe.
(stage direction, 89)

Then sound Trumpets, and lay the Coffins /sic/ in the Tombe.
(stage direction, 149)

They put him in the Tombe.
(stage direction, 386)

The tomb is also referred to in the dialogue (387-388). In Romeo and Juliet the grave in V, iii is referred to as being in a tomb, monument, vault, or sepulchre. The "stony entrance of this sepulchre" (141) has doors or gates that Romeo has to pry open (45-48) with his "crow of iron" (stage direction, 21). Inside, there are at least two tombs.

Other tombs and monuments may be a stock property, for they are never opened. V, iii of Much Ado About Nothing takes place at Leonato's monument (1-2), but the only action connected with it is that Claudio hangs the epitaph upon Hero's tomb (9). A similar situation occurs in Pericles, IV, iv, when after the dumb show, during which "Cleon shows Pericles the tomb" (stage direction, 22), Gower reads Marina's epitaph. In Timon, V, iii, a soldier takes an impression of Timon's grave-stone.

21 George Kernodle suggests that, because altars and tombs resembled each other, the same property may be used for both (op. cit., p. 143). However, the inventory of the Admiral's Company shows that it had at least three tombs ("i tomb....i tomb of Guido, i tomb of Dido") and "i little altar" (Harrison, op. cit., p. 102).

22 See above, pp. 10-12.

23 The players' use of the bank in Hamlet is further evidence that large properties could suggest a complete setting.

24 The opening stage direction of IV, i establishes the situation: "Enter Second French Lord, with five or six other Soldiers in ambush." The situation is similar to that seen in two scenes of 3 Henry VI, where in III, i is found a "thick-grown brake" or "covert" in which characters can hide (1, 3), and in IV, v is found the "chiefest thicket of the park" (3) which is used for the same purpose.

25 There is also the tree to which Touchstone refers in the next scene (III, iii, 65-67). However, Jacques refers to it as "a bush" (III, iii, 85).

26 The taper was used as a bedside light. See Cumberland Clark, Shakespeare and Home Life, London: William & Norgate Ltd., /1935/, pp. 50-51.

27 Plays with indications of chairs or stools: As You Like It, Measure for Measure, A Midsummer-Night's Dream, Pericles, The Taming of the Shrew, The Tempest, The Winter's Tale, 1 Henry IV, Richard II, Richard III, Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, Othello, King Lear, Macbeth, Romeo and Juliet, Timon of Athens, Titus Andronicus, References to banquets and council-meetings which require tables are assumed to indicate chairs or stools as well.

28 Plays with indications of tables: As You Like It, Pericles, The Taming of the Shrew, The Tempest, The Winter's Tale, Richard III, Antony and Cleopatra, Hamlet, Macbeth, Othello, Romeo and Juliet, Timon of Athens, Titus Andronicus. References to banquets are assumed to indicate tables.

CHAPTER II

THE BASIC SETTING: IMPLICATIONS

Over half of the scenes in Shakespeare's plays contain indirect means of setting identification. Settings are suggested by stage business, by music and sound effects, by situation, and by character; changes of place are implied by conventions of music and rhyme which emphasize the beginnings and ends of scenes. There are also split scenes, in which, indicated by direct or indirect means, changes of place occur without a break in the action; and there are scenes in which setting indications are deliberately suppressed. But by whatever method he chooses to suggest it, Shakespeare shows that he is acutely conscious of the setting in which his characters act.

STAGE BUSINESS

Stage business which suggests setting is indicated both in the stage directions and in the dialogue. As has been shown,[1] the stage directions can indicate the use of parts of the setting. Sometimes the source of the entrance is stated, such as doors,[2] upper levels, or openings for caves and tents; and there are even directions to a source off stage: "Enter Dromio Sira. from the Bay" (The Comedy of Errors, IV, i, stage direction, 84). Sometimes the location to which the character has come is indicated, especially in scenes taking place before the walls of a town or castle, or in a wood. What characters do or what they

look like when they enter can also be noted, although the detail may not be extensive: "Enter Demetrius and Helena running" (A Midsummer-Night's Dream, II, ii, stage direction, 83); "Enter Gremio and Lucentio disguised" (The Taming of the Shrew, I, ii, stage direction, 137). In such instances, the business suggests the setting by what has occurred in previous scenes.[3] More specific is business which involves the carrying in of properties: ". . .The Seruingmen with Tranio bringing in a Banquet" (The Taming of the Shrew, V, ii, opening stage direction). The kind of exit made can also be indicated, sometimes in an amusing fashion: "Exit Biondello, Tranio and Pedant as fast as may be" (V, i, stage direction, 114). Some directions warn that certain characters remain on stage after the rest have left, so that the setting may not change.

In the later comedies especially, the stage directions can be detailed and explicit with regard to the business to be performed, as are these in one scene of The Tempest:

> Solemne and strange Musicke: and Prosper on the top (inuisible:) Enter seuerall strange shapes, bringing in a Banket; and dance about it with gentle actions of salutations, and inuiting the King, &c. to eate, they depart.
> (III, iii, stage direction, 17)

> Thunder and Lightning. Enter Ariell (like a Harpey) claps his wings vpon the Table, and with a quient /quaint/ deuice the Banquet vanishes.
> (III, iii, stage direction, 52)

> He vanishes in Thunder: then (to soft Musicke.) Enter the shapes againe, and daunce (with mockes and mowes) and carrying out the Table.
> (III, iii, stage direction, 82)

However, what the stage directions do not indicate is almost as important as what they show. Most of them lack detail - the positions of the characters on the stage, and the positions of the properties and the furniture that they use. In fact, most of the stage business which the dialogue suggests is not indicated in the stage directions.

Two examples show the way in which the dialogue accompanies detailed stage directions. In Cymbeline, V, iv, a stage direction gives a detailed description of what occurs when Posthumus is presented with a vision:

> Solemne Musicke. Enter (as in an Apparation) Sicillius Leonatus, Father to Posthumus, an old man, attyred like a warriour, leading in his hand an ancient Matron (his wife, & Mother to Posthumus) with Musicke before them. Then after other Musicke followes the two young Leonati (Brothers to Posthumus) with wounds as they died in the warre. They circle Posthumus round as he lies sleeping.
> (Cymbeline, V, iv, stage direction, 29)

Although they do not refer to their actions, the characters do explain who they are and what has befallen them. After they call upon Jupiter's help, this stage direction is given:

> Iupiter descends in Thunder and Lightning, sitting vppon an Eagle. hee throwes a Thunder-bolt. The ghostes fall on their knees.
> (V, iv, stage direction, 92)

While he ascends, the descent and the ascent are described by the characters:

> Sicil. He came in thunder, his celestial breath
> Was sulphurous to smell. The holy eagle
> Stoop'd, as to foot us. His ascension is
> More sweet than our blest fields. His royal bird
> Prunes the immortal wing and cloys his beak,
> As when his god is pleas'd.
> All. Thanks, Jupiter!
> Sicil. The marble pavement closes, he is enter'd
> His radiant roof. Away! and, to be blest,
> Let us with care perform his great behest. Vanish.
> (V, iv, 114-122)

In both instances the dialogue augments the stage directions. In the former, it explains the background of the characters and their reason for being there, establishing them as a vision; in the latter, it expands and enriches the physical business of the descent and ascent.

The banquet scene in Macbeth (III, iv) shows clearly how the dialogue can indicate more detail concerning the setting than the stage directions as well as enriching the action by poetic description. The opening direction sets the scene briefly:

> Banquet prepar'd. Enter Macbeth, Lady /Macbeth/, Rosse, Lenox, Lords, and Attendants.

The dialogue supplies the details that the guests sit and that Lady Macbeth is sitting in her state (1-5). Upon Lady Macbeth's request, Macbeth returns to the table (32-37). The next direction describes the entrance of Banquo's ghost and where it sits:

> Enter the Ghost of Banquo, and sits in Macbeths place
> (III, iv, stage direction, 37)

The dialogue which follows establishes that the ghost does sit in Macbeth's place and that it is invisible to everyone except Macbeth. But to him it is very real, and it moves:

> Thou canst not say I did it; never shake
> Thy gory locks at me.
> (III, iv, 50-51)

> Why, what care I? If thou canst nod, speak too.
> (III, iv, 70)

Lady Macbeth describes Macbeth's own reactions, his "flaws and starts" (63) and the faces that he makes as he looks at the stool (67-68). The dialogue thus provides additional

information, indicating Lady Macbeth's state, the table, and the stool which is Macbeth's place but which is taken by Banquo's ghost.

Dialogue indicates stage action which suggests setting: by a character's description of what is occurring, what has occurred, or what will occur on the stage; by a character's response to action; and by a character's order which must be carried out on the stage. The description of Jupiter's ascent to the heavens in Cymbeline and of the appearance of Banquo's Ghost at the banquet in Macbeth have been noted. In the latter play can also be found the description of the witches around their cauldron (IV, i, 4-38). Puck's description in III, ii of the Dream of how he tormented the terrified "thespians" repeats the essential action that took place, but enriches it with details that were not seen on the stage, in order to locate it in the forest:

> So, at his sight, away his fellows fly;
> And, at our stamp, here o'er and o'er one falls;
> He murder cries, and help from Athens calls.
> Their sense thus weak, lost with their fears thus strong,
> Made senseless things begin to do them wrong;
> For briers and thorns at their apparel snatch;
> Some sleeves, some hats, from yielders all things catch.
> (III, ii, 24-30)

In the same play, the description by the craftsmen of how they will present their play before Theseus (III, i, 5-73) prepares for their antics and setting in the final scene of the play. The description by the Clown and the Servant of the pedlar who waits at the door and of the business that he will perform enhances Autolycus' entrance in The Winter's Tale, IV, iv (181-216) and indicates his location at the festival.

A character's response to stage business can help to determine the nature of the action and its setting. Shakespeare sometimes has characters comment on persons who are marching by in the street or road. In Troilus and Cressida, I, ii, Pandarus describes to Cressida as the army passes by below Aeneas, Antenor, Hector with his hacked helmet, Paris, and Troilus with his bloodied sword and more deeply dented helmet (at least, according to Pandarus); the rest of the army he disregards. In All's Well That Ends Well, III, v, the setting is a road leading back to Florence where the Widow and her daughter wait to see the returning troops, meet Helena, and observe and comment on members of the army as it passes by. The tense responses of the sentries when they meet at the beginning of Hamlet quickly suggest their location at Elsinore. Trinculo's fright over the mysterious island is heightened by his discovery of Caliban, and Stephano's acceptance of the two tangled figures as a monster helps again to suggest the enchanted isle in II, ii of The Tempest. The responses to the "play" by Hamlet, Ophelia, the Queen and the King help to indicate its action and their own positions in Hamlet, III, ii. The progress and nature of duels such as that between Hamlet and Laertes, Tybalt and Mercutio, or Montano and Cassio are determined mostly by the comments made by the onlookers and participants. The response of a character is thus an effective way of indicating stage business that suggests setting.

A character's order to perform stage business can also help to suggest setting. The orders and ritual involved in

the formal duel between Bolingbroke and Mowbray in Richard II, I, iii, for example, contribute greatly to the atmosphere of the royal lists which is the setting of the scene. Henry V's impassioned command to storm the breach in Henry V, III, i establishes the setting before Harfleur as strongly as did the previous description given by the Chorus. The most effective use of orders is found in the first scene of The Tempest, where the commands of the Ship-master and the Boatswain are carefully mixed with the descriptions of the storm and the responses of the characters to provide an exciting shipboard scene which probably had "mariners" swarming over the stage.

There are also a group of commands by which Shakespeare could suggest that a location was an interior or an exterior.[4] In most instances, other suggestions are used with these internal stage directions to indicate the setting.

The most consistent of these expressions is the command, "Come in," or its equivalent, which invariably indicates an interior setting. On the other hand, expressions which indicate that characters leave to go to some other location are less reliable. There are twelve instances of characters leaving an exterior location to go into, or come into, some other place. Six instances occur of characters withdrawing from one interior setting to another; of these, only three make specific reference to the other location - a banquet (Much Ado About Nothing, II, i and The Taming of the Shrew, I, i) and a chamber (Much Ado About Nothing, V, iv). In one scene something is taken in from an external

setting (The Taming of the Shrew, IV, ii). Similarly the two instances of withdrawals or retirements imply interior settings (Much Ado About Nothing, III, iv and Hamlet, III, i).

There are four scenes in which characters "come forth;" one of them indicates an exterior (Troilus and Cressida, V, ii), and three indicate an interior (Romeo and Juliet, III, iii, Macbeth, IV, iii, and Timon of Athens, III, iv). The one instance of someone called forth implies an interior setting (Romeo and Juliet, I, iii). An exterior, on the other hand, is implied when Bushy, Bagot and Green are brought forth to be executed in Richard II, III, i. In All's Well That Ends Well, III, iii, the command of the Duke to the young Lords to "go forth" is too vague to suggest the setting.

Thus, stage business is used deliberately by Shakespeare to suggest setting. The stage directions can indicate at a character's entrance the place from which he has come, the location to which he has entered, and his appearance and manner of entrance; during the scene, details of position and business can identify the setting; and at an exit, the manner of departure can suggest the location to which the character is going. However, references in the dialogue usually accompany the stage directions and in many instances give more details of the action. The methods by which the dialogue can indicate business - a character's description, response, or order - provide a simple and clear way for the dramatist to signify what he intends his setting to be. References to past or future action can enlarge a simple

action or describe business which may never actually take place on the stage.

MUSIC AND SOUND EFFECTS

There are musical signals such as war signals, which, because of their special uses, can suggest the setting in which they are found; and there are other signals, such as the flourish, which, because they are used to announce the entrance of royalty or to accompany an important ceremony, reinforce other indications of setting.

The most direct indications are given by the military signals - the alarum, retreat, parley, drum, trumpet, and charge. The alarum and retreat indicate the progress of a battle and its setting. The most popular device is the alarum,[5] which can occur at the beginning of a scene as a call to battle, as in Coriolanus, I, viii: "Alarum, as in Battaile." Alarums can occur both at the beginning and during the same scene: in Julius Caesar, V, ii opens with an alarum, followed by the entrance of Brutus and Messala; after Brutus' reference to "the legions on the other side," (2) a "Loud alarum" is indicated in a stage direction.

Alarums are frequently followed by excursions[6] which indicate battles in progress, as is made explicit in IV, vi of 1 Henry VI, where the scene opens with the following stage direction:

> Alarum: Excursions, wherin Talbots Sonne is hemm'd about, and Talbot rescues him.

The retreat[7] is an excellent means of indicating that a

battle has finished and that one side has lost the battle or is withdrawing. If the battle is fought partly on the stage, then all three devices are used to indicate its pattern. In III, iii of King John, the battle is fought and culminates with the victors appearing on stage at the beginning of the scene proper:

> Alarums, excursions, Retreat. Enter Iohn, Eleanor, Arthur, Bastard, Hubert, Lords.

If the battle takes place off stage, then the alarum and retreat are used to show its progress and a character enters to report who wins:

> Alarum and Retreat within.
> Enter Edgar.
>
> Edg. Away, old man; give me thy hand; away!
> King Lear hath lost, he and his daughter ta'en.
> (King Lear, V, ii, 4-6)

In two scenes the victory is emphasized with a flourish which announces the entrance of a newly crowned victor.[8] In Richard III, V, v opens with this stage direction:

> Alarum, Enter Richard and Richmond, they fight, Richard is slaine.
>
> Retreat, and Flourish. Enter Richmond, Derby bearing the Crowne, with diuers other Lords.

A similar situation appears in the last scene of Macbeth. At line eight a stage direction indicates that Macduff and Macbeth fight and that an alarum is sounded. After line thirty-four the following stage direction is given:

> Exeunt fighting. Alarums.
> Enter Fighting, and Macbeth slaine.
>
> Retreat, and Flourish. Enter with Drumme and Colours, Malcolm, Seyward, Rosse, Thanes, & Soldiers.

Shakespeare usually uses the parley to call to the walls the leaders of a besieged town or castle.[9] It reinforces other indications of setting as well as interrupting the progress of a battle or acting as the signal for a conference.

Military signals played off stage are an effective means of extending in imagination the setting beyond its stage area. In Julius Caesar, V, v, Brutus is suggested as being some distance from the battle, which gradually draws closer to his location, by the volume of the alarums. At line twenty-three, "Low alarums"indicate that the battle is some distance off and provide a dramatic confirmation for Brutus' reference that the enemy has gained the victory. The continuance of the alarums ("Alarum still" - 29) suggests the approach of the enemy by the awareness of the characters of their danger, as Clitus urges Brutus to fly. The next alarum indicates that the enemy is still nearer by the addition of a cry to fly:

> Alarum. Cry within, Fly, fly, fly.
> (Julius Caesar, V, v, stage direction, 42)

Finally, after Brutus has killed himself, the conquerors appear on the stage, their entrance preceded by the military signals of their victory:

> Alarum. Retreat. Enter Antony, Octauius, Messala, Lucillius, and the Army.
> (V, v, stage direction, 51)

In the first scene of Troilus and Cressida, the use of the alarum effectively indicates the battlefield which lies outside the walls of Troy, within which the scene takes place, and establishes at the beginning of the play the atmosphere

of a besieged city. The first alarum is heard immediately after Pandarus' exit (91) and brings Troilus back for a brief moment to the war; the second is sounded at Aeneas' entrance, and he asks Troilus why he is not in the field (107); the third sends them both off to the field (115). Similarly, in III, i a retreat is sounded which interrupts the conversation taking place in the palace (160), indicating again the battlefield outside the city and providing the motive for ending the scene.

In Antony and Cleopatra, IV, xii, a stage direction indicates the sea battle which takes place off stage:

> Alarum afar off, as at a sea-fight.
> (IV, xii, stage direction, 9)

C.L. Lambertson explains what such a direction means:

> The words "as at a sea fight" only mean " at a distance". The stage represents the shore, and the naval engagement takes place at sea or "at a distance". The regular use of combined alarums, shouts, and the clatter of weapons was probably used here.[10]

Drums, combined with colours or with trumpets, usually symbolize an army on the march. In many scenes the drums are accompanied by colours:

> Enter with Drum and Colours, Cordelia, Gentlemen, and Souldiours.
> (King Lear, IV, iv, opening stage direction)

The drum and colours can precede the characters:

> Drum and Colours. Enter Malcolme, Seyward, Macduffe, Seywards Sonne, Macbeth, Cathnes, Angus, and Soldiers Marching.
> (Macbeth, V, iv, opening stage direction)

The drum can be accompanied by the fife:

> Enter Alcibiades with Drumme and Fife in warlike manner, and Phrynia and Timandra.
> (Timon, IV, iii, stage direction, 47)

Trumpets are used with the drum to indicate more spectacular marches. Sometimes they are used in scenes where troops are ceremonially being sent off to a war, as in All's Well That Ends Well, III, iii:

> Flourish. Enter the Duke of Florence, Rossillion, drum and trumpets, soldiers, Parrolles.
> (III, iii, opening stage direction)

At other times they are used with dramatic irony to present in their splendour the forces of a leader who will soon be defeated, as in Richard III (IV, iv, stage direction, 135) and in Antony and Cleopatra (the forces of Pompey and Menas, II, vi, opening stage direction), or to present a force triumphantly marching to another battle, as in Coriolanus, I, vii (opening stage direction).

The drum identifying a march is also used to extend the setting beyond the limits of the stage. In three scenes a march is heard "afar off" some time before the forces actually enter. In All's Well That Ends Well, III, v such a stage direction (40) indicates the approach of Bertram and the army, who enter thirty-seven lines later. In Hamlet, V, ii, a "March afar off, and shot within" (360) signal the approach of Fortinbras; and in Timon, IV, iii, a "March afar off" (44) indicates the approach of Alcibiades, who enters three lines later. On the other hand, the "Drums afar off" in Antony and Cleopatra, IV, ix (30) serve as a reveille and indicate a camp which the sentries are guarding.[11]

Musical instruments used in military signals have other uses also. A charge sounded by the trumpets in Richard II, I, iii (stage direction, 117) signals the beginning of the combat between Bolingbroke and Mowbray and provides the correct background for their formal trial by combat. On the other hand, in Coriolanus, V, iv many instruments are sounded together, along with shouts from an off-stage crowd, to signal the joy over Rome's reprieve from capture:

> Trumpets, Hoboyes, Drums beate, altogether.
> (V, iv, stage direction, 51)

The stage direction is augmented by references to the sound:

> The trumpets, sackbuts, psaltries, and fifes,
> Tabors and cymbals and the shouting Romans,
> Make the sun dance. Hark you!
> A shout within.
> This is good news.
> I will go meet the ladies.
> (V, iv, 52-55)

The noise also serves as a liason de scene, indicating the location at the city gate off stage of Volumnia and her party, who appear there in the next scene.

Some musical signals and instruments are associated with royalty: the flourish, the sennet, trumpets, and cornets. The flourish, the device most frequently indicated, heralds the entrance or the exit of royalty.[12] The entrance can be to a presence chamber, as when Bolingbroke enters to hold his court in Richard II, V, vi:

> Flourish. Enter Bullingbrooke, Yorke, with other Lords & attendants.
> (Richard II, V, vi, opening stage direction)

In Henry V the French King enters to the flourish to await the embassy from England. In All's Well That Ends Well,

scenes involving the French King or the Florentine Duke are carefully given flourishes for their entrance and exit to help to suggest the setting of a presence chamber (I, ii, II, i, III, i) or a palace (V, iii). The formal meeting of leaders is heightened by the flourish in Antony and Cleopatra (II, vi and III, ii). However, the flourish can signal the entrance of royalty to other locations also: Caesar enters to a flourish before the Capitol (Julius Caesar, III, i, opening stage direction); Richard II appears on the walls of Flint Castle after a parley, its reply within, and a flourish (Richard II, III, iii, 61); the nobles go into the Senate-house during a flourish in Titus Andronicus (I, i, stage direction, 63); and in several scenes the conquerors after a battle are ushered in with a flourish, their setting presumably the camp or battlefield.[13] The flourish, combined with shouts, or drums and trumpets, can support a formal welcome at a city gate; in Coriolanus, Volumnia and her daughter-in-law are welcomed in such a fashion on their triumphal return to Rome (V, v, stage direction, 7).

The flourish can also be used to extend the limits of the setting. In Titus Andronicus, V, iii, a flourish is heard off stage and Lucius comments on it: "The trumpets show the Emperor is at hand" (V, iii, 16). The trumpets sound again to announce the entrance of Saturninus, so that his gradual approach is indicated. In Coriolanus, II, i, a "shout and flourish" (172) indicate the approach of the triumphant Coriolanus, who is saluted by a flourish when

he is formally welcomed (183), and exits to another flourish of cornets. In Julius Caesar, I, ii, the flourish and a shout twice indicate the location off stage where Caesar is being offered the crown by the crowd (stage directions, 78, 131).[14]

Little is known about the sennet, but Lambertson concludes that it is used in a similar fashion to the flourish, from which it is distinguished in the stage directions:

> Since no music for sennets is extant, we only know that it was a set of notes instrumented in various ways, and used to announce royal or quasi-royal personages. Sennets always signify pomp and circumstance, and are used to announce entrances, or to cover exits.[15]

It appears to be used sometimes for the most formal occasions. It announces the entrance of two newly crowned Kings, Richard III (IV, ii, opening stage direction) and Macbeth (III, i, stage direction, 10), and the entrance of one King who is about to divide his kingdom - Lear (I, i, stage direction, 34). It provides spectacular exits for Caesar before and after the races (I, ii, stage directions, 24, 214); the formal exit for the young Prince when he is officially welcomed to London (Richard III, III, i, stage direction, 150); and the exit of Henry V with his new bride and kingdom (V, ii, stage direction, 402). And it provides the appropriate beginning for the conference of Greek Princes in Troilus and Cressida (I, iii, opening stage direction), the formal entrance to the Capitol in Coriolanus (II, ii, stage direction, 40), the victorious entrance of Coriolanus to the city (II, i, stage direction, 178), and the gathering

of new allies at the orgy on Pompey's barge in Antony and Cleopatra (II, vii, stage direction, 18).

References to trumpets or cornets appear to indicate the use of these instruments in flourishes or sennets. In A Midsummer-Night's Dream the Prologue for "Pyramus and Thisbe" enters to a "flourish of trumpets" (V, i, stage direction, 107), and in Antony and Cleopatra Antony is applauded in this way: "Shout. Trumpets flourish" (IV, iv, 23). In Coriolanus trumpets are used for a sennet: "A sennet. Trumpets sound...." (II, i, 178). Cornets appear in flourishes in The Merchant of Venice, II, i to announce the Prince of Morocco: "Flourish of cornets" (opening stage direction); at the end of the scene a reference to "Cornets" presumably indicates another flourish. The functions of these instruments are therefore the same as for the flourish or sennet.

The horn is invariably linked with hunting and may be accompanied by the baying of hounds, as in Titus Andronicus, II, ii:

> Winde Horns.
> Heere a cry of houndes, and winde hornes in a peale....
> (II, ii, stage direction, 10)

In the First Induction scene of The Taming of the Shrew, a stage direction makes explicit the connection between the horn and the hunt:

> Winde hornes. Enter a Lord from hunting, with his traine.
> (Induction, i, stage direction, 15)

Horns blown "within" (King Lear, I, iv, stage direction, 7)

suggest the off-stage location of the Castle grounds from which Lear appears, having just returned from hunting. In A Midsummer-Night's Dream "Hornes" and a "Shout within" are used to wake the couples in the wood in which Theseus is hunting (IV, i, stage direction, 142).

Thus, musical signals can suggest setting in various ways. Military signals can identify a battlefield and symbolize conveniently the action and progress of a battle; other signals, such as the flourish, can announce the entrance or exit of royalty, suggesting formal settings; and special signals, such as the peal of the horn, can identify settings such as a wood. That he used these signals 222 times in his plays (by my count) shows that Shakespeare realized how useful they were.

Sound effects usually indicate locations off stage, extending the limits of the imaginative setting beyond the stage area. Some effects are used to indicate the time of a scene: the cock crowing in Hamlet, I, i (stage direction, 139) to indicate that morning has come; the clocks striking in Richard III (V, iii, 275-276) and in Cymbeline (II, ii, 51). Most effects, however, give some indication of place.

Mechanical sound effects are used in a number of ways. Thunder is used to indicate storms (in King Lear, the directions speak also of "storm and tempest" - II, iv, 287); and used in this fashion in Julius Caesar, King Lear and The Tempest, it may be commented upon by the characters. Thunder is also used to indicate a supernatural atmosphere,

as in Macbeth, where it is associated with the Witches and their Apparitions, or in Cymbeline, when Jupiter descends "in thunder and lightning." The firing of ordnance can indicate the battlements of a castle, as in Hamlet, V, ii when it is fired to salute Hamlet's hit (294), to signal Fortinbras' arrival (360), and to salute the dead Hamlet (414); or as in Othello, II, i, where it is a shot of courtesy (55-56) announcing the arrival of the ships in port. The alarum bell suggests a general area, the bell rung from the Citadel in Othello (II, iii, 159-160) warning the town, and the bell rung in Macbeth (II, iii, 85 and perhaps V, v, 51) alerting the castle at Dunsinane. Knocking at a door or gate can take place at a door on the stage, as in Richard II when York, within, knocks at the door (V, iii, stage direction, 38); but it can also suggest a location farther off stage, as in Macbeth, when Macbeth and Lady Macbeth hear the pounding at the south entry (II, ii, 57, 65-66, 69, 74). In The Tempest the "strange, hollow, and confused noise" which accompanies the vanishing of the Apparitions (IV, i, stage direction, 138) augments the supernatural effect.

Imitations of animal sounds are also used. In The Winter's Tale the bear roars before it enters to chase poor Antigonus (III, iii, 56) across the beach. The baying of hounds which accompanies the horns to signal a hunt has already been noted.[16] In The Tempest, IV, i, a direction which indicates the "noise of hunters" (255) may mean the same sounds which accompany other hunts.

However, the most numerous sounds given in the directions are shouts and cries off stage. The shout can be a sign of applause; in Julius Caesar Brutus and Cassius hear the crowd off stage cheering Caesar (I, ii, 79, 131); in Antony and Cleopatra, IV, iv a shout combined with trumpets suggests the location of the troops at the port which a soldier has just mentioned (23). Noises within usually indicate disturbances. In Hamlet, IV, v Laertes' followers are heard several times as they surge through the castle and as they guard the doors (96, 111, 152). In Antony and Cleopatra, V, ii, the "rural fellow" creates a disturbance before he is allowed in to see Cleopatra (233). The confusion on the ship as it is about to sink is emphasized in the first scene of The Tempest by "a confused noise within" (63). Cries can also suggest off-stage location. In Hamlet the Ghost cries under the stage, beneath the feet of the characters (II, i, 149); in Macbeth, V, v the cry of the women issues from Lady Macbeth's chamber (7-8); in The Tempest, I, i a cry within comes from below the decks of the ship (38-39). It may also be assumed that shouts and cries, as well as the clashing of arms, accompany the musical signals of battles.

SITUATIONS

Shakespeare is acutely aware that his characters many times act in situations which strongly suggest their surroundings. Therefore he knows when he can let the situation imply the setting with little other indication.

Characters moving singly or in groups from one location to another appear many times in Shakespeare's plays, sometimes in procession or marching. In most instances, the location of the scene is not specifically indicated, but the situation, occasionally coupled with property references and other indications, strongly suggests the setting.

Shakespeare found that processions easily provide their own settings because of their ritual and pageantry. Royal or triumphant entries to a city have a distinct ritual which the audience knows from repeated experience and expects to see presented. Furthermore, the location of the scene immediately springs to mind because of the places where each stage of the entry occurred. "At a royal entry the ceremonies of welcome began after the sovereign and the splendid procession had entered the main gate of the city. First, a formal oration was delivered by a representative of the city - the Mayor, the Recorder, or on occasion, a schoolmaster."[17] Royal entries occur in different forms in Richard III, III, i, and Coriolanus, II, i. Their locations must be near the main gate of their respective cities.[18] Other processions also suggest their settings by their functions.[19]

Shakespeare uses a march to suggest a setting simply. The form of such scenes has few variations. Basically, a group of soldiers and their leaders enter, usually to the accompaniment of drum and sometimes the fife or trumpet, carrying their colours, and stop momentarily, being interrupted in their passage by a messenger or embassy, reviewing the situation, or sighting their destination. They may also have their progress viewed and commented upon by bystanders.

In Richard II, III, ii, the King, returning from Ireland, enters with pageantry:

> Drums: Flourish, and Colours.
>
> Enter Richard, Aumerle, Carlile, and Souldiers.

His reason for stopping the march is his sighting of the castle in the near distance: "Barkloughly Castle call they this at hand?" (1) The news that he receives from Salisbury and Scroop, who come to meet him, makes him dismiss his followers at the end of the scene, so that in this scene there is not only a change of direction in travel, but a dispersal of forces as well. Except for a dispersal of forces, other marching scenes follow a similar pattern.[20]

Mob scenes are similar to marches in their situations, at times even parodying them. In Coriolanus, I, i, the disorderly rabble of citizens who surge on to the stage do not do so in a procession or march, but they establish the setting as a street. Similarly, by their actions the pillagers in I, v suggest another street.

Shakespeare sometimes has a character or group of characters pass from one location to another and stop momentarily on the stage, either to make a comment, to argue, or to meet other characters. In such scenes he does not directly locate the action, but suggests by the situation that his characters are in a road, street, public place, or just outdoors. For example, in V, iv of 2 Henry IV he suggests a street setting by showing that the Hostess and Doll have been delivered over to the beadles by the constables and are

now on their way to appear before a justice (4-5, 30).[21]

In the same way Shakespeare suggests two settings as the courtyard of a castle or palace. In Macbeth, II, i Banquo and Fleance, on their way to bed, are met by Macbeth. In Cymbeline, II, i Cloten is on his way to the court to see the Italian stranger after having played bowls, so that he is near, if not in, the palace.[22]

Shakespeare also suggests setting by the parting of a character or group of characters from others. In Henry V, II, iii Pistol and his companions take leave of the Hostess. This parting presumably takes place before the Boar's-Head Tavern, since Pistol enjoins his wife to take care of his possessions (50, 65) and since the departure does not seem to be from an interior location to an exterior.[23] In All's Well That Ends Well, I, i the Countess in her palace sends off her son to the court.

Shakespeare found that battles naturally suggested their own settings. Some scenes have battlefields suggested through challenges and fights, as in V, vi of Troilus and Cressida; others have them suggested indirectly through reference to off-stage locations which affect the characters on stage, as in V, iv of King John or V, v of Troilus and Cressida. The majority of these scenes use the musical signals of war and the excursion to suggest the battle and its setting.[24] A battle setting can also be suggested by the results of the battle when a wounded soldier enters. In v, iv of King John the wounded Melun enters (stage direc-

tion, 6) to warn his English friends of the treachery to be practised upon them.[25]

By showing the triumphant conclusion after a battle, Shakespeare implies the setting of the conqueror's camp. The last scene of King Lear (V, iii) has both stage directions and dialogue references to suggest a camp setting. At the beginning of the scene, Edmund and his followers "Enter, in conquest, with Drum and Colours...." The battle is thus over and a triumphant return to camp is being made. Then a hundred lines later a reference to an off-stage location confirms the camp setting: "She is not well: convey her to my tent" (106). References to other off-stage locations next to the camp - the castle (244-245) and the prison in it where are kept Lear and Cordelia (253) - also suggest the setting.[26]

Shakespeare lets meals suggest their own settings. In Titus Andronicus, III, ii the setting is obviously a room in Titus' house when the family come in and eat. Similarly, when the servants bring in the supper in IV, i of The Taming of the Shrew, the setting is established as a room in Petruchio's house.

Shakespeare found that there are many situations which imply their settings as at court, particularly since various rooms there have particular functions. Thus, judgments, trials, and the passing of sentences normally take place in a hall, such as the presence chamber in which Theseus hears Egeus' complaint (A Midsummer-Night's Dream, I, i), or the

law-court in which Angelo and Escalus try legal cases (Measure for Measure, II, i).[27] Similarly, a King holds his council in a council chamber, as Henry does with his lords in 1 Henry IV, I, i;[28] receives ambassadors or royal visitors in a presence chamber, as John receives the French ambassador in King John, I, i;[29] or holds his court in a room of state, as Claudius does in Hamlet, I, ii.[30] Social entertainments can take place in the great hall, as when Theseus celebrates his wedding in A Midsummer-Night's Dream, V, i, or in other rooms in the palace.[31] The occupations of a Queen and her ladies can suggest court settings, as in The Winter's Tale, II, i, or Cymbeline, I, iv.[32] Business can be conducted in the houses of people of high position or breeding,[33] and informal scenes among the aristocracy are used to suggest a court setting.[34]

Domestic preparations for a feast or an arrival, with the accompanying bustle about the house, can help to establish the location of a scene as a room or even the garden of a residence. In Romeo and Juliet, I, iii could take place in Capulet's garden both because of the intimate discussion of Juliet, her mother and the nurse, and because of the servant's description of the preparations for the festivities which are to take place (100-106); in IV, iv the preparations for the wedding (1-2) suggest a room. In The Taming of the Shrew, IV, i takes place in Petruchio's house as the servants scurry about preparing the place for the arrival of their master; and again in IV, iii when the clothiers arrive the action takes place in a room in Petru-

chio's house. 2 Henry IV, V, i, in which Shallow instructs Davy in the domestic duties of his house, may take place in the garden, for Shallow also greets Falstaff and his companions there.

Shakespeare uses many scenes with situations which imply that they take place in a street or public place or simply outdoors. Generally in such scenes one group of individuals is met by another group, who hail them; or several diverse characters enter at different times and meet each other. In I, ii of Love's Labour's Lost Armado and Moth, in conversation together, meet the procession on its way to prison. This meeting obviously takes place in a public place. Their talk ceases until the procession goes by ("Forbear till this company be past" - 131). The scene probably takes place in the park, since Jacquenetta is to be kept there (135-136) and Armado tells her he will visit her at the lodge which is "hereby" (140-141). Similarly in IV, ii Dull, Holofernes, and Nathaniel appear to be strolling in the park, discussing the Princess's hunting of deer, when they are met by Jacquenetta and the Clown (49 ff.). In Romeo and Juliet, I, ii a street location is suggested by the diverse characters who occupy the stage in the scene. At the beginning of the scene, Paris asks Capulet for Juliet's hand, so that at this point the location would appear to be Capulet's house, with the suitor making a call. However, Capulet invites him to his house that evening and then goes off with him, so that it cannot be his house. Capulet leaves his servant to deliver invitations, and the servant

meets Romeo and Benvolio, gets them to read the list to him, and then invites them. Since Romeo and Benvolio would be in neither Capulet's nor Paris's houses or vicinities, the setting must be a street or public place. Similarly in II, iv, Romeo meets Benvolio, Mercutio, and the Nurse in the street.[35]

Shakespeare also uses conversation and action to imply an indoor and private setting. Such intimate or domestic situations, however, are less obvious than their counterparts, and their suggestions cannot wholly determine the setting of a scene. Consequently, many of the settings which are hinted at by this form of implication are suggested in other ways also. In The Two Gentlemen of Verona, I, iii, for example, Antonio and Panthino are in close discussion when they are interrupted by the entrance of Proteus, whose future is discussed with his father; Antonio and Panthino then leave to prepare for Proteus' journey. Such a conversation normally would take place in a building or garden, but hardly in the street. However, other indications are also added to establish the domestic setting. Antonio's opening speech suggests that the scene is in Antonio's house, for the reference to the cloister implies a location near the garden:

> Tell me, Panthino, what sad talk was that
> Wherewith my brother held you in the cloister?
> (I, iii, 1-2)

Panthino's request to Proteus at the end of the scene to go to his father again suggests an interior of some sort.

Similarly, the little scene in which Proteus gives Julia the ring and in which they part is intimate and most probably occurs indoors or in the garden (II, ii). Of a similar nature is the charming scene between Julia and Lucetta (II, vii) when Julia asks Lucetta for advice. Again, the scene between the Duke and Proteus (III, ii) suggests some private place.[36]

Shakespeare can also suggest settings by means of previous situations which have occurred in a play. Here setting is indicated by the plot rather then directly by the dialogue or stage directions. Thus, in The Two Gentlemen of Verona Sylvia is at her chamber window in IV, ii; consequently, when Sir Eglamour calls to her in the next scene in the same way as the others have done in the previous scene, the setting must be the same. Portia is in the street in The Merchant of Venice, IV, ii, because Gratiano catches up to her, having left to overtake her in the previous scene (IV, i, 452-454). Many settings are suggested in a similar fashion.[37]

THE "HELLISH PRINCIPLE"

In Marlowe's Doctor Faustus, Faustus asks Mephistopheles:

> Where are you damn'd?
> Meph. In hell.
> Faust. How comes it, then, that thou art out of hel?
> Meph. Why, this is hel, nor am I out of it.[38]

The "hellish principle" that Mephistopheles propounds is that he carries hell with him always. In a similar manner, characters in a Shakespearean play can "carry" their environ-

ment about with them: because of the conditions of their social station or profession, they must appear in certain settings. Shakespeare sometimes uses this "hellish principle," that characters are where they should be, to suggest setting.[39]

In 1 Henry IV, IV, iv, the Archbishop of York sends off Sir Michael with messages to his allies. Because of his ecclesiastical position, the Archbishop normally resides at the Archbishop's palace at York. An audience would assume that he is at home unless there is evidence to the contrary - as they would do for any character whose position or profession clearly suggests his residence or place of business. Henry V, III, iv is perhaps clearer. Here, the setting where Princess Katherine learns English from Alice can be only the French King's palace - and since she is learning privately, the location must be a private apartment or a garden. Her reference to going to dine (65-66) also helps to establish the intimate atmosphere of this setting.

In Richard II, II, iv, Salisbury is in a camp in Wales because of the presence of the Welsh Captain. The presence of the Host in IV, iii of The Merry Wives of Windsor suggests the setting of the Garter Inn for the scene, and the fact that he is at his business - Bardolph's giving him instructions to have horses ready for the "Duke" (1-10) - confirms it. In Twelfth Night, I, ii, the presence of the Sea-captain and the sailors helps to suggest that the setting is the

sea-coast. Similarly, the Friar to whom the Duke has come in I, iii of Measure for Measure suggests a monastery as the setting of the scene. Because of his profession, the Herald reads his proclamation in the street in Othello, II, i. In IV, ix of Antony and Cleopatra, we know by an anticipatory reference from IV, v (7-17) that Enobarbus is in Caesar's camp, but the presence of the sentries indicates a location at the edge of the camp. Their references to the night (1-4) and to taking him to "the court of guard" (31-32) also help to establish the atmosphere of the setting.[40]

THE INERTIAL PRINCIPLE

One psychological principle helped Shakespeare to suggest the setting of a scene with little or no reference at all. The principle is this: when we have seen a character in one location, such as a house or a palace, we assume him to be there until we are given some indication that he is elsewhere. He may not be in the precise room or garden where he was in the previous scene in which he appeared, but we assume him still to be in the general vicinity, the situation in which he is found contributing whatever atmosphere is necessary.

Thus in V, ii of The Two Gentlemen of Verona we find Thurio, Proteus and Julia in conversation; they are interrupted by the Duke, who informs them of Sylvia's flight. Because up to this point in the play we have always seen the Duke in his palace in conversation with these characters, we auto-

matically assume that he is still there and that the setting of the scene is his court. Romeo and Juliet, III, ii is a more complicated instance. Here, Juliet, impatiently waiting for night and Romeo, is met by her Nurse. The dialogue gives only slight hints as to the setting of the scene. It does not take place in her chamber, because the Nurse tells her to go there (138). It could take place outdoors, if Juliet's reference to the sun (1) is taken at its face value - but the reference may be figurative. On the other hand, the situation in this scene parallels that in II, v, where Juliet also waited for the Nurse. In both of these scenes, the same setting is implied, both because we have seen Juliet there before and because it can be assumed that Juliet would want to linger where she had her first real meeting with Romeo - the orchard, with all its associations. A repetition of this setting is dramatically and theatrically effective also, for there is a tragic irony in the contrast between the news brought by the Nurse in the earlier scene and the news imparted by her in this, an irony underlined by the reminder of the setting which the audience sees or understands is before them. Another scene in the same play, V, ii, has several references in the dialogue to aid in the establishment of the setting, but the presence of Friar Lawrence basically gives a location near his cell. The setting would appear to be outside his cell, for at the beginning of the scene Friar John calls to him and then he enters (1-2). The other references indirectly suggest

this outside location:

> Law. Friar John, go hence;
> Get me an iron crow, and bring it straight
> Unto my cell.
> John. Brother, I'll go and bring it thee.[41]
> (V, ii, 21-24)

On the other hand, III, iv of King John is an excellent example of the use of the inertial principle. Here we find the French rubbing their wounds after their defeat. When we last saw them together, they were in the King's pavilion before the battle; now that the battle is over, we see them in the same location, only under very different conditions. In The Merchant of Venice, II, viii takes place in a street, for we have always seen Salarino and Salanio in such a setting.[42] In 1 Henry IV, V, ii, the rebels have a council and prepare for battle. Because the parleys are now finished, we expect them to be where they were together before (IV, iii), their camp. Messengers also help to suggest this location. Northumberland in II, iii of 2 Henry IV is still at his castle, for he has not gone anywhere since the first scene (his forces are mentioned as still uncommitted in I, iii, 12-21), which took place in the courtyard.[43] One reference suggests that the setting is an exterior - "go in with me" (II, iii, 62) - so that this scene also takes place in the courtyard of his castle. Two scenes in The Merry Wives of Windsor use the inertial principle to a greater or lesser degree, and both are concerned with Falstaff at the Garter Inn. Because we have seen him already at the Inn in I, iv and II, ii,

when we see him in a similar situation in III, v, we take the setting of that scene also to be there. The situation is strengthened by the dialogue. There are several references to drinking and to sack (3-6, 29-33). Falstaff gives an order which indicates that he is in a room:

> Call her in.
> Come in, woman!
> (III, v, 25-26)

He also makes a reference to Master Brook's message that he stay in: "I marvel I hear not of Master Brook; he sent me word to stay within" (58-59). Thus, when the disguised Ford meets Falstaff again in V, i, we immediately accept the setting to be Falstaff's room in the Garter Inn, although no references are made in the scene.

In IV, ii of <u>As You Like It</u>, the inertial principle, the characters, and the setting are used to suggest a forest setting. Jacques enters; we have never seen him away from the forest, so that we assume he is still there. He enters with "<u>Forresters</u>;" their costumes suggest the forest. They celebrate the killing of a deer, which they are taking to the Duke, so that they are in a different part of the forest. In <u>Twelfth Night</u>, II, iv, we see the love-sick Duke send for Feste, talk to "Caesario," hear the song he wants to hear, and send "Caesario" to Olivia again. Because we have never seen him away from his residence, we assume that he is still there, probably in his privy chamber. As well as the implication from the situation - his mood is being catered to - a reference to Feste's being "about the house" (12-14)

suggests an interior setting, and the fact that he sends "Caesario" to Olivia indicates that he is not at the other main location of the play. Similarly, when in III, ii of the same play we see Sir Toby, Fabian, and Sir Andrew, we assume that they are at Olivia's house, for we have never seen them away from it. This suggestion is strengthened by Sir Andrew's statement that he will stay no longer (1) - he has been paying suit to Olivia - and by the reference to cubiculo (56).

In All's Well That Ends Well a series of scenes occur that rely on the inertial principle to suggest their settings as the Count's palace at Rousillon. We know that the Countess is at home in the first scene when she says goodbye to Bertram, who leaves for court. In succeeding scenes her presence and the Clown's suggest the same setting. In I, iii the Countess talks to the Clown about Helena, then speaks to Helena and suggests that she go to the King. She states definitely that she will be staying home (259) - an anticipatory reference which gives her location in later scenes. Consequently, when we see her with the Clown in II, ii, we accept immediately the setting as the palace. In IV, v, Lafeu visits her, and the location is strengthened by references to being "here at home" (5) and to the King coming "here" (85-87) from Marseilles, and to Bertram coming home (90). When we see Parolles with the Clown in V, ii, we again accept the palace location, also suggested by references to Lafeu, who we know is at the palace (1-2), by

Lafeu himself, and by his reference to the King's arrival (54-55).

In Measure for Measure, IV, iv, we find Angelo and Escalus discussing their Duke's orders. We have never seen Angelo away from his court, so that we assume that he is there in this scene. Slight indications are given to show that it is not Escalus' house: Angelo says that he will call there in the morning (18); Escalus leaves Angelo, who says goodnight to him (22). On the other hand, Macbeth's presence at Dunsinane Castle is not only suggested by himself in V, v of Macbeth but also by his orders for defence given in the first four lines of the scene. In Timon of Athens, IV, ii takes place in Timon's residence, for Flavius and the servants have not been said to have left the house. In Pericles, II, iv, the identification of the setting rests on the inertial principle. We know that Helicanus is in Tyre from the first act (I, ii); when we see him here talking to Escanes and approached by the Lords, we assume him to be in or near the same location as before. Cymbeline, IV, iv probably occurs before Belarius' cave, because we have no indication that he and his two Princes have moved from it. In The Tempest, III, i, the presence of Ferdinand bearing logs suggests the setting to be near Prospero's cell, since that is where he was imprisoned in the previous scene in which we saw him (I, ii).

CONVENTIONS FOR INDICATING CHANGES OF SCENE AND PLACE

Scholars have concluded that the basic method by which changes of scene are effected in Elizabethan plays is by clearing the stage of characters. M.C. Bradbrook states:

> When an important group of characters or when all the characters leave the stage, there is a sense of pause, and the prompter drew a line across his copy, while the groundlings probably shifted from one foot to the other.[44]

Arthur Sewell makes the exeunt of all the characters a principle for indicating change of place as well as of scene:

> Change of place was indicated by the "exeunt" of all the persons on the stage and the entrance of fresh persons, none of whom had made his "exit" immediately before. This change of place corresponds to the change of scene in the editions after and including Rowe.
>
> This rule seems to be absolute.[45]

But at exits and entrances there are other conventions which can indicate change of place and scene. Music can indicate both the beginning and the end of a scene. Lambertson points out how songs can have this function:

> Shakespeare had no curtain to indicate the beginning or end of scenes. Hence, he has in some cases used a song to gain the attention of the audience at the beginning of a scene, or to keep their interest at the end of a scene.[46]

However, the alarum, the flourish, and the other musical signals which announce entrances or cover exits are used more often than songs at the extremities of a scene. Sixty-eight scenes are begun by music.[47] Of these scenes, thirty-two have no direct indication of setting but rely for suggestion of setting on the music which announces them and the situations presented in them. Twenty-five scenes

are ended emphatically by music (three of these scenes end their respective plays).[48]

By contrasting with the blank verse or prose which composes the major part of a scene, rhyme at the end of a scene signals that a scene has finished and that a new scene and location may be expected. End rhyme has many forms. The favorite device is a rhyming couplet:

> Hopeless and helpless doth Aegeon wend,
> But to procrastinate his lifeless end.
> (The Comedy of Errors, I, i, 158-159)

> The heavens hold firm
> The walls of thy dear honour, keep unshak'd
> That temple, thy fair mind, that thou mayst stand,
> T'enjoy thy banish'd lord and this great land!
> (Cymbeline, II, i, 67-70)

Sometimes the couplet is followed by another line, which usually refers to the exit:

> So you shall;
> And where the offence is let the great axe fall.
> I pray you, go with me.
> (Hamlet, IV, v, 217-218)

Several couplets can end a scene:

> Timon. Never speak or think
> That Timon's fortunes 'mong his friends can sink.
> Flavius. I would I could not think it! That thought is bounty's foe;
> Being free itself, it thinks all others so.
> (Timon of Athens, II, ii, 239-242)

Less frequently used are end triplets:

> Portia. Come, come, Nerissa, for I long to see
> Quick Cupid's post that comes so mannerly.
> Ner. Bassanio, lord Love, if thy will it be!
> (The Merchant of Venice, II, ix, 99-101)

By contrasting with the couplets which precede it and which compose the better part of a scene, a quatrain with alternating rhyme can emphatically end a scene:

> Biron. Allons! allons! Sow'd cockle reap'd no corn;
> And justice always whirls in equal measure.
> Light wenches may prove plagues to men foresworn;
> If so, our copper buys no better treasure.
> (Love's Labour's Lost, IV, iii, 383-386)

End rhyme can also be combined with music:

> You know your places well;
> When better fall, for your avails they fell.
> To-morrow to th' field. Flourish.
> (All's Well That Ends Well, III, i, 21-23)

End rhyme is used in all plays except The Winter's Tale and marks the end of 269 scenes.[49] Thus, although Shakespeare found neither this convention nor the conventions of music indispensable, he did use them in enough scenes to make them definite and important signals for indicating a change of scene or place.

"SPLIT" SCENES

There are some scenes in Shakespeare's plays in which the action begins in one place and finishes in another. Such scenes have been termed "split" scenes by Chambers and Reynolds.[50] A simple instance occurs in Julius Caesar, III, i, which opens in the street and concludes in the Capitol. Granville-Barker would say that such a shift of place can occur in a scene because the characters can be detached from their surroundings:

> For them [the Elizabethan audience] the actors were very plainly on the stage, but the characters might, half the time, be nowhere in particular. It was, for the dramatist of that day, a privilege akin to the novelist's, who may, if he chooses, detach characters, through page after page, from fixed surroundings.[51]

Ronald Watkins, also placing stress on the ability of characters to suggest by their persons their setting (or to ignore

it), states that the Shakespearean shift of place was no effort:

> Shakespeare finds it easy to shift his locality from one place to another, sometimes so swiftly and deftly that the change happens without a stop or cadence in the middle of what we call a "scene".[52]

Citing the Capitol and tent scenes (III, i, IV, ii) in Julius Caesar and the change of place which occurs when the masquers march around the stage at the end of Romeo and Juliet, I, iv, he points out, "These examples have a logical basis in the movement of the characters."[53]

In all the scenes that Watkins indicates, the change of place is strongly marked. In Romeo and Juliet a stage direction marks the change: "They march about the Stage, and Seruingmen come forth with their napkins" (I, v, opening stage direction). In Julius Caesar, the characters refer directly to the location to which they move. Cassius in III, i says:

> What, urge you your petitions in the street?
> Come to the Capitol.
> (III, i, 11-12)

- and the rest of the scene takes place there. Brutus in IV, ii comments:

> . . .let no man
> Come to our tent till we have done our conference.
> Lucilius and Titinius, guard our door.
> (IV, ii, 50-52)

Cassius immediately begins to speak as if they were in the tent. In all three scenes also, there is a definite movement from one area of the stage to another; and in IV, ii of Julius Caesar, the movement is to the special area of the tent.[54]

However, Watkins can find "no such logical explanation" for the changes of location that take place in IV, ii and IV, iii of Othello.[55] In both scenes, neither stage directions nor dialogue indicate directly the new location, nor is there mention of movement to a new area. In IV, ii the early part of the scene is suggested as taking place in a room in the Citadel by Othello's command to Emilia: "Leave procreants alone and shut the door" (IV, ii, 28), and by his similar order when he leaves (94). Later in the scene, when Iago says to Desdemona, "Go in, and weep not" (171), the setting need not have changed, for such a direction can be given to go from one room to another as well as from an exterior to an interior location.[56] But when Roderigo enters, the location must change, for he would not have the opportunity of walking into Othello's private apartments. What appears to happen is that Iago, having sent Desdemona in, then moves to another area of the stage, which then becomes a different location for his meeting with Roderigo. The location is not identified as a court, a room, a street, or any particular place, but the fact that Roderigo has come to see Iago suggests a location in some public area of the Citadel. Thus, although it possesses no direct indications of a change of place, the scene does have indirect suggestions supplied by the characters and the situation; and because Iago's movement from one area of the stage to another changes his location in the same way (but without direct indications) as the masquers, Cassius,

and Brutus change their locations, the change of place in this scene does have a "logical explanation."

In IV, iii, instead of direct indications, strong situations are presented to suggest a change of location. In the early part of the scene, Othello leaves with Lodovico, telling Desdemona, who as hostess sees her guest off, to get ready for bed. The location is thus the Citadel, and public. After her husband and guest have gone, Desdemona begins to undress and to prepare for bed, Emilia unpinning her (21, 34), so that the location has changed to her bedroom. Presumably she moves from one area of the stage to another to help to suggest the change of setting, and it may be conjectured that at the end of the scene, when she sends Emilia away, she is near or in the bed.

Character and situation are also used in other "split" scenes to suggest a change of location. Richard III, I, iii begins in a presence chamber, where Elizabeth, Rivers, and Grey meet Buckingham, Derby, and later Gloucester, Hastings, and Dorset - Margaret's intrusion is an unwelcome one for the group - before going to see the King (presumably, because of his illness and the select group, in his privy chamber),[57] from whom two of them have just come (31-32), and to whom they are called (320-322). After the others have gone, Gloucester speaks in soliloquy and then meets his hired assassins, who have come to get the warrant. Because they would not be allowed in the presence chamber, this location must be elsewhere. Gloucester's soliloquy provides

enough time to separate the later part of the scene from the earlier and to give him an opportunity to move to a different area to indicate the change of location.

In IV, ii of The Taming of the Shrew, Hortensio shows Tranio Lucentio's courting of Bianca; they decide to look for wives elsewhere, and Hortensio exits. Biondello enters to say that he has seen a Pedant who could be disguised as Lucentio's father; the Pedant enters, and they persuade him to make the impersonation. The first part of the scene takes place in Baptista's garden: such a location permits Tranio to see, unobserved, the courtship taking place under the guise of a lesson, and gives sense to Tranio's line: "Take in your love, and then let me alone" (71). The latter part of the scene moves out to the street, where Tranio and Biondello intercept the Pedant, who has been coming down the hill (60-61), the change of place occurring when Tranio and Biondello are left alone and the Pedant enters.

These examples show that both direct and indirect suggestions can indicate and provide a "logical explanation" for the "split" scene; and that basically the method of place shift is constant, one character (or very few) being left alone on the stage and moving to a new area where a new location is implied. The "split" scene occurs often enough to let us assume that its use is not accidental. Providing the advantage of allowing a smooth, easy, and quick transition from one location to another, of letting

business develop without hindrance or stop, and of compressing the action and permitting it to move swiftly forward, the convention shows Shakespeare's skill in manipulating the various devices that suggest, directly or indirectly, his settings.

The only scenes in which Shakespeare deliberately gives no indications of setting are those in which the Chorus or Prologue appears. A Chorus may describe some property to be used in a following scene, as when Gower refers in the prologue to Pericles to the severed heads (39-40); but more often the Chorus refers to the setting of the next scene without any indication that it appears with him on stage - as in V, ii of Pericles, where Gower states that the next scene takes place in the temple at Ephesus (17-18). The Chorus may not refer to any setting: in IV, i of The Winter's Tale, Time, in bridging the gap of sixteen years which takes place in the middle of the play, states merely that the action will now take place in Bohemia (20-21). He speaks, then, in a dramatic void, although physically he may be standing in the centre of the stage.

But in his scene a Chorus or Prologue, acting as a narrator, stands outside the boundaries of the play proper and is not involved in its action. In all other scenes the characters present in some way, however slight, their setting: a reference made directly to the setting, or a hint dropped; a suggestive piece of business performed; the beginning of a new scene signalled by a flourish of cornets

announcing the formal entrance of a King, or the roll of drums and a blare of trumpets beginning a battle; the end of a scene emphasized by a formal exeunt; a character's setting suggested by his position or calling, or because the audience will accept his being in the same location as they had seen him in previously. Whatever the device, and however strongly or weakly it may suggest the setting, the scenes in Shakespeare's plays always give an impression of taking place somewhere, however vague the location may be. And it is because Shakespeare can depend upon an impression of setting, as well as on a series of basic locations that he identifies directly, that he is able to write plays which contain a wide range of action and innumerable incidents, yet which move swiftly and smoothly without a strain on the audience's imagination.

FOOTNOTES: CHAPTER II

[1] See Chapter I, pp. 13 ff., above.

[2] Doors can also be used for purely theatrical purposes. Although the setting of II, i of A Midsummer-Night's Dream is a wood, a stage direction at line fifty-nine has Oberon and his train enter from one door and Titania and her train from another.

[3] See below, pp. 61 ff.

[4] Internal Stage Directions. (I) indicates an interior; (E), an exterior; and (?), an uncertain location.

(I)

"Come in": Romeo and Juliet, III, iii, 79; Richard II, V, iii, 74, 81; the Shrew, III, ii, 93, IV, i, 142; 1 Henry IV, III, i, 266-267; The Merry Wives of Windsor, III, v, 25-26; Hamlet, IV, iii, 15-16, III, i, 44-45; Macbeth, IV, i, 135; Antony and Cleopatra, I, ii, 11; The Winter's Tale, IV, iv, 187-188, 213-214, 351-352.
"Go in": Much Ado About Nothing, II, i, 178, 402, V, iv, 10-11; Troilus and Cressida, IV, ii, 41, 89, 111; Timon, I, i, 264, 284-285, 293; Henry V, I, i, 95.
"Come forth": Romeo and Juliet, III, iii, 1.
"Call forth": Romeo and Juliet, I, iii, 1.
"Withdraw" or "Retire": Much Ado About Nothing, III, iv, 95; Hamlet, III, i, 55.

(E)

"Go in": The Merchant of Venice, III, v, 51, 64, 67, 91; the Shrew, I, i, 75, 91; 2 Henry IV, I, i, 212, II, iii, 62, III, ii, 202, 232, 234; The Merry Wives of Windsor, II, i, 171; Troilus and Cressida, V, iii, 78, 92; Othello, III, i, 36, 56, III, iii, 288; Lear, IV, vii, 81; Pericles, II, ii, 58-59.
"Come forth": Troilus and Cressida, V, ii, 6.
"Bring forth": Richard II, III, i, 1.
"Take in": The Taming of the Shrew, IV, ii, 71.

(?)

"Go in": Henry V, II, i, 122-126; Hamlet, I, v, 187, 191; Othello, IV, ii, 171.
"Come forth": Macbeth, IV, iii, 140; Timon, III, iv, 34-35.
"Go forth": All's Well That Ends Well, III, iii, 6.

[5] The alarum is examined in greater detail by C.L. Lambertson, (Shakespeare's Use of Music as a Dramatic Device, unpublished M.A. thesis, University of Alberta, April, 1941, pp. 111 ff.)

[6] See also Lambertson, loc. cit.

[7] "The use of the exact term retreat in the five times it is used and is not explained in the text and the one time its meaning is implied, lead me to believe that the audience understood the call and could recognize it. If this is so, they would be able to know, merely from the trumpet call retreat, that the peak of the battle was over; one side had lost. Knowing this, the lines and actions of the vanquished and the conquerors would be more easy to follow." (Ibid., pp. 120-121).

[8] "In The Merchant of Venice, there is a reference to the chief function of the flourish - to salute the presence of royalty - 'Even as the flourish when true subjects bow to a new-crowned monarch' (M.V., III, ii, 49)." (Ibid., pp. 115-116) Lambertson does not discuss the fact that the flourish is associated with a newly crowned king in this line.

[9] See also Chapter I, pp. 13-15, above, and Lambertson, pp. 118-119.

[10] Ibid., p. 113.

[11] Lambertson points out that the drums here also serve as a "liason de scene, a transition from the death scene of Enobarbus to the next scene" (ibid., p. 130).

[12] See also Lambertson, pp. 115 ff.

[13] See p. 43, above.

[14] In this scene the flourish has more dramatic value than in the other examples of its use. On the stage, in the foreground, are the two men, gravely disturbed by the ambitions of Caesar; off the stage, in the background, are the sounds of Caesar's triumph. The scene is thus given a depth which is not found in the scenes in Titus Andronicus or Coriolanus.

[15] Lambertson, op. cit., p. 115.

[16] See p. 50, above.

[17] Alice S. Venezky, Pageantry on the Shakespearean Stage, New York: Twayne Publishers, /1951/, p. 63.

[18] In Richard III, III, i opens with this stage direction: "The Trumpets sound. Enter yong Prince, the Dukes of Glocester, and Buckingham, Lord Cardinall, with others." Here the trumpets announce the entrance of the royal procession into London. After line seventeen the Lord Mayor enters and gives the city's welcome - in this scene, condensed to one line. The lack of the usual

splendour and ceremony accompanying such a function is an ironic and sinister comment on the procession devised by Gloucester and Buckingham. On the other hand, in Coriolanus, II, i, the entrance of Coriolanus to Rome is presented with full pageantry. After two long introductory exchanges between Menenius and the Tribunes and Menenius and the three kinswomen of Coriolanus, the conqueror's approach is heralded by a shout and a flourish, indicated both by dialogue (172) and stage direction. His entrance is made in splendour: "A Sennet. Trumpets sound. Enter Cominius the Generall, and Titus Latius [sic] betweene them Coriolanus, crown'd with an Oaken Garland, with Captaines and Souldiers, and a Herauld." The Herald delivers the oration of welcome, which would have been delivered by a Mayor in England, and a flourish completes his address (183). After Coriolanus has greeted his family, the procession continues on to the Capitol (220): "Flourish. Cornets. Exeunt in State, as before."

An interesting variant of the entry is found in V, vi of the same play. Although the location and setting of the scene is established by specific reference as the market-place of Corioli, the situation helps the setting enormously. Here the entry is indicated off stage, with Aufidius and the conspirators commenting on it. The progress of the entry is recorded in the stage directions. At line forty-nine the entry occurs: "Drummes and Trumpets sounds, with great showts of the people." At line seventy Coriolanus himself appears in the market-place: "Enter Coriolanus marching with Drumme, and Colours. The Commoners being with him." Except that it is a different ceremony, the situation in this scene is very similar to Caesar's procession in I, ii of Julius Caesar, where Caesar passed through, leaving the conspirators to comment on him.

[19] Coronation and christening processions also have their own pageantry and customs, and setting can be established by the historical association. In the last scene of 2 Henry IV, the coronation procession moves across the stage twice, the setting presumably being a street or public way near Westminster Abbey. In Titus Andronicus the setting of III, i is suggested as a street by the procession of judges passing across the stage to try Titus' son and by Titus' reference to the earth and stones upon which he weeps (37). In Richard III, I, ii, Gloucester intercepts Anne as she takes her father-in-law's coffin to be interred. The fact that they are on their way from Saint Paul's to Chertsey (29-30) suggests a street, so that here we are given a definite beginning and destination of a journey to imply strongly the present setting. In Julius Caesar, I, ii, the procession with Caesar at its head, which goes to the races and returns, could occur only in a public place. On the other hand, the procession of Antony, Cleopatra and their train in Antony and Cleopatra, I, i takes place in the palace: Cleopatra orders, "Call in the messengers" (29).

[20] Other scenes with settings suggested by marches: Richard III, IV, iv, V, ii; Richard II, II, iii; Troilus and Cressida, I, ii; All's Well That Ends Well, III, i, III, iii; Macbeth, I, ii, V, ii; Antony and Cleopatra, II, vi, III, i, IV, x, IV, xi.

[21] Other scenes with settings suggested by "travel" situations: The Taming of the Shrew, IV, v; The Merry Wives of Windsor, V, ii; Antony and Cleopatra, IV, xiii.

[22] "Bowls was played in a closed alley as well as on the lawn outside...." (Cumberland Clark, op. cit., pp. 201-202). That it was also played in a garden is indicated in Richard II, III, iv:

> Queen. What sport shall we devise here in this garden,
> To drive away the heavy thought of care?
> First Lady. Madam, we'll play at bowls.
> (III, iv, 1-3)

Thus, Cloten need not be far away from the court to have his game of bowls.

[23] There are no interior directions to "go out" or to go to the door. Also, at the beginning it appears as if they have already started, since they enter in the middle of the Hostess's pleading.

[24] See pp. 42-45.

[25] Other scenes with settings suggested by battles: Richard III, V, v; King John, III, iii, V, iv; Henry V, III, i, III, ii, IV, iv, IV, v, IV, vi; Julius Caesar, V, ii; Troilus and Cressida, V, iv, V, v, V, vi, V, vii, V, ix; King Lear, V, ii; Macbeth, V, viii; Antony and Cleopatra, IV, xi; Coriolanus, I, viii; Cymbeline, V, iii.

[26] Other scenes with settings suggested by camp situations: Cymbeline, V, v; King John, V, v; All's Well That Ends Well, III, vi; Antony and Cleopatra, III, vii, IV, i.

[27] Other scenes with settings suggested by judgments: Richard II, I, i, V, i; As You Like It, III, i. One scene involves a King giving a private judgment. In V, iii of Richard II, Aumerle rushes in to beg the King's pardon, followed by his father and mother. Dialogue indicates that the setting is a room -references are made to the door (36-37, 43-45, 77) and entreaties to "let me in" (74, 81) - the King indicates that he is not in London (5); and the situation suggests a room in his palace or castle, perhaps at Windsor. Anticipatory references in the previous scene (V, ii, 84, 112) indicate that Aumerle is on the way to the King, but they do not indicate where the King is.

28 Other scenes with settings suggested by council meetings: Henry V, II, ii, III, v; Cymbeline, IV, iii.

29 Other scenes with settings suggested by formal receptions: Henry V, II, iv, V, ii; Cymbeline, III, i. By having Canterbury and Ely waiting to go into the presence chamber, Shakespeare suggests the first scene of Henry V as taking place in the ante chamber before the presence chamber. It is near the end of the scene that the location is suggested:

> Canterbury. The French ambassador upon that instant
> Crav'd audience; and the hour, I think, is come
> To give him hearing. Is it four o'clock?
> Ely. It is.
> Cant. Then go we in, to know his embassy.
> (I, i, 91-95)

30 Other scenes with settings suggested by Kings or persons of high position holding court, or by royal ceremonies: Richard III, IV, ii; King John, IV, ii, V, i; Measure for Measure, I, i; Antony and Cleopatra, I, v, II, ii, II, v, III, iii, III, vi; Timon of Athens, III, v; Coriolanus, I, ii; Pericles, I, i, I, iv, II, v.

31 In Troilus and Cressida, III, i, Pandarus asks a servant to whom the music is being played within and is informed that it is to Paris and Helen, who eventually enter attended. After bantering with Pandarus, they go to Priam's Hall (161-162). In Antony and Cleopatra, I, ii, the entertainment provided by the soothsayer for Charmian and her companions, accompanied by Enobarbus's comment, "Bring in the banquet quickly" (11), suggests a room in the palace. In The Winter's Tale, I, ii, the situation suggests a palace setting again, the Kings and Hermione entering in casual conversation, Hermione and Polixenes going off into the garden. Dialogue helps here, for the court is mentioned twice (362, 367), and Hermione invites Leontes to join Polixenes and herself in the garden (178). The first scene of this play probably takes place in the court. Since the characters are court figures, and since Camillo, one of them, enters with the Kings and Queen in the next scene, they cannot be far away from the setting of the next scene - if there is little lapse of dramatic time between them.

32 In II, i of The Winter's Tale, Hermione and her ladies are chatting happily with Mamillius when the scene begins. Hermione is sitting, for she invites her son to "sit by us" several times (22, 27, 29). It is thus a "domestic" setting into which Leontes intrudes, and consequently it is in the palace and in Hermione's apartments. In Cymbeline, I, v, the Queen sends her ladies to gather certain flowers, talks to the Doctor about poisons, tricks Pisanio into taking the box of poison, sends him for her women, who have collected the flowers, and leaves with them

for her closet. The occupation of the ladies, and the accidental appearance of Pisanio, who could be strolling in its walks, suggest a garden setting.

33 In The Merchant of Venice, II, i, the Prince of Morocco presents himself to Portia. In I, ii he was at the gate; now his train enters to a "Flourish of cornets." The location is a hall or presence chamber for this formal meeting. The preliminaries over, Portia then indicates future events which show that the scene takes place at her residence:

> First, forward to the temple. After dinner
> Your hazard shall be made.
> (II, i, 44-45)

Because Portia never leaves her house during the first half of the play her appearance on stage also helps to suggest the setting of the scene. In Othello, III, ii, the situation suggests a room in the citadel. The short scene shows Othello at work on the business of the day: he gives Iago letters to deliver and is just ready to go with some gentlemen to look at the fortifications (3-5). In the same play, II, iii, with its characters going off to set the watch, takes place in a guard-room. Business of a different kind establishes the location of two scenes in Timon of Athens as the lobby of Timon's house. The action is very similar to that which took place in Elizabethan houses, where the lobby was used by various groups making suit to the lord of the house. Thus, in I, i the situation is summed up by the Poet when he describes the various people who, in asking favours of Timon, "Follow his strides, his lobbies fill with tendance" (80). References to going in to the banquet (264, 284-285, 293) also suggest indirectly the interior setting. In III, iv the same setting is used with great irony, for instead of suitors eagerly craving his audience, creditors clamour for recompense. The location is suggested indirectly by reference to off-stage locations and to action on the stage:

> Pray, is my lord ready to come forth? (34-35)
> . . .he's much out of health and keeps his chamber. (73)
> What, are my doors oppos'd against my passage? (80)

Since he has always appeared at home before, Timon's appearance also suggests his residence.

34 References to sitting can help to suggest such settings, as in IV, iv of Titus Andronicus, when the Emperor sits (41), discussing the arrows which have been shot into the court, and receiving messengers. In Richard III, II, i the sick Edward presides over a small number of his court for the last time, probably in his privy chamber, for he has to be supported to his closet. In III, i of King John the French King's Pavilion is suggested by the members of his court who meet there and by the previous incident of the battle before Angiers. With most of the action involving

Celia and Rosalind, the setting of As You Like It, I, iii is more intimate, the Duke and his lords entering for only a small part of the scene. In the same play, II, ii, in which the Duke hears from his lords of his daughter's disappearance, seems to occur in a similar room. The first scene in Twelfth Night, with the Duke listening in his love-stupor to music and receiving the report from his courtier, probably takes place in his privy-chamber; the same may be said of I, iv, where Orsino sends off Viola to woo for him. In Hamlet III, ii the "play" can take place only in a hall of the castle. Macbeth, III, i appears to take place in a presence chamber: Macbeth with his lords questions Banquo; the murderers are brought to him (48); and he sends his servant to the door while he speaks to them

35 Other scenes with settings suggested by "street" situations: Love's Labour's Lost, V, i; The Comedy of Errors, II, ii, IV, iv; The Two Gentlemen of Verona, II, iii; Titus Andronicus, II, i; Richard III, I, i, II, iii; The Taming of the Shrew, Ind., i, I, i; The Merchant of Venice, I, i, I, iii, II, iv, III, i; 2 Henry IV, I, ii, II, i; Much Ado About Nothing, V, i; The Merry Wives of Windsor, III, iii, III, iv, IV, i; Julius Caesar, I, iii; Twelfth Night, III, iv; Measure for Measure, I, ii, III, ii; Coriolanus, IV, ii, V, i; Cymbeline, III, vii; The Winter's Tale, IV, iii.

36 Other scenes with settings suggested by "domestic" conversation: Richard III, II, ii, II, iv, IV, iii, IV, v; Romeo and Juliet, III, iv; Richard II, I, ii, II, ii, V, ii; The Merchant of Venice, I, ii, II, iii, III, iv; 1 Henry IV, II, iii, III, i; Much Ado About Nothing, II, ii, III, ii, III, iv; The Merry Wives of Windsor, IV, iv; Troilus and Cressida, II, ii; Hamlet, I, iii; Macbeth, III, ii; Antony and Cleopatra, IV, iv; Timon of Athens, II, i; Pericles, IV, iii; Cymbeline, I, iii; The Winter's Tale, IV, ii.

37 Other scenes with settings suggested by previous situations: Henry V, IV, iii, V, i; The Merry Wives of Windsor, II, iii, III, i, IV, vi, V, iii; Julius Caesar, II, iii; As You Like It, I, ii, IV, i, V, iii; Twelfth Night, I, iii, II, i, IV, i; All's Well That Ends Well, II, iv, IV, iii, IV, iv; Hamlet, III, iii, IV, i, IV, iv, IV, vi, IV, vii; Measure for Measure, I, ii, II, iii, III, i, IV, v, IV, vi; Othello, III, i, III, iii, IV, ii; King Lear, I, iii, I, iv, III, i, III, ii, III, iii, III, vii, IV, vi, IV, vii; Macbeth, II, ii, IV, iii; Antony and Cleopatra, I, iii, II, i, II, iii, III, ii, III, iv, IV, v; Coriolanus, I, x, III, ii, IV, i, IV, vii, V, iii; Cymbeline, III, i.

38 The tragicall Historie of Doctor Faustus, ll. 309-311 (C.F. Tucker Brooke, ed., The Works of Christopher Marlowe, Oxford: The Clarendon Press, 1910). Later in the play, Mephistopheles repeats this idea:

Hell hath no limits, nor is circumscrib'd
In one selfe place, for where we are is hell,
And where hell is, must we euer be....
(ll. 553-555)

[39] Arthur Sewell in an article on "Place and Time in Shakespeare's Plays" (Studies in Philology, vol. XXXXII, 1945, pp. 205-224) propounds the principle that "Place was not so much a setting as an attribute of the major persons on the stage." "Place is affirmed, if and when necessary, by the characters - who they are, what they say, and what they do" (ibid., p. 208). He includes under this principle those devices that I have defined as specific indications and situation implications: "When the play requires it, specific locality or kind of place is indicated in the dialogue or implied in the action" (loc. cit.). However, he does not examine the suggestion of setting afforded by a character's position or calling.

[40] In IV, ii of Pericles, the situation is more complicated. The presence of Pandar and his occupation as pimp suggest a location in or near the brothel which he keeps. The scene does not take place in the market, for Pandar sends Boult there to look for girls. He returns with the Pirates and Marina, she is bought, and then Boult returns to advertise her in the market. On the other hand, the dialogue indicates that the location is near the brothel from the references to "here"(110, 119-120). Two lines are ambiguous - "take her in" (58) and "take her home" (134) - but the "here" and the presence of Pandar should confirm a location at the brothel.

[41] Both Friars make curiously "objective" references, since neither qualifies. Friar Lawrence does not ask him to bring it to his cell here, nor does Friar John reply that he will return to where they are now. Nevertheless, the other indications suggest a location outside the cell.

[42] Salarino and Salanio appear frequently in street scenes - in fact, they are indicated as appearing in nothing but street scenes: I, i, II, iv, II, vi, II, viii, III, i, III, iii.

[43] The Porter opens the gate of the castle for Lord Bardolph (2 Henry IV, I, i, 1), then tells him to "knock but at the gate" of the orchard (4-5) to find Northumberland. Lord Bardolph must therefore have come past the castle gate into the courtyard.

[44] M.C. Bradbrook, Elizabethan Stage Conditions, Cambridge: the University Press, 1932, p. 33.

[45] Sewell, op. cit., p. 209. In Troilus and Cressida, the setting of the battlefield remains the same from V, iv

to at least the end of V, viii, despite modern editors' concern over noting "another part of the plains" each time a new set of characters enters. It is not true, therefore, that the exeunt of all characters and the entrance of a fresh batch automatically signals a change of place.

Also, place can change during the action of a scene without all the characters leaving the stage, as the split scene shows - see the discussion (pp. 71 ff. below) concerning Romeo and Juliet, I, iv-v, Julius Caesar, III, i and IV, ii-iii, Othello, IV, ii, and IV, iii, Richard III, I, iii, and The Taming of the Shrew, IV, ii.

Apparently Sewell's "absolute rule" is not so absolute, after all.

46 Lambertson, op. cit., p. 69. He lists the following songs as opening or closing a scene:

Entrance Songs: Moth's song (Concolinel), Love's Labour's Lost, III, i.
Under the Greenwood Tree, sung by Amiens, As You Like It, II, v, 1-8.
When daffodils begin to peer, sung by Autolycus, The Winter's Tale, IV, iii.

Exit Songs: When daisies pied and violets blue, Love's Labour's Lost, V, ii, 904-939.
I am gone, sir
And anon sir, sung by Feste, Twelfth Night, IV, ii, 130-141.
When I was and a little tiny boy, sung by Feste, Twelfth Night, V, i, 398-417.
Jog on, jog on, sung by Autolycus, The Winter's Tale, IV, iii, 132-135.
(Ibid., pp. 69-70)

47 Scenes Begun by Music:

Flourish: Richard III, II, i; Richard II, v, vi; Henry V, II, iv; Julius Caesar, III, i; All's Well That Ends Well, II, i, III, i, V, iii; Troilus and Cressida, III, iii; Hamlet, II, ii; Macbeth, I, iv; Antony and Cleopatra, IV, vi.

Flourish of cornets: The Merchant of Venice, II, i; All's Well That Ends Well, I, ii; Coriolanus, I, x, III, i.

Flourish, alarum, retreat: Coriolanus, I, ix.

Sennet: Richard III, IV, ii; Troilus and Cressida, I, iii.

Alarum: Richard III, V, iv; King John, III, ii, III, iii, V, iii; 1 Henry IV, V, iv; 2 Henry IV, IV, iii; Henry V, III, i, IV, iv, IV, vi; Julius Caesar, V, ii,

V, iii, V, iv; Troilus and Cressida, V, iv; King Lear, V, ii; Macbeth, I, ii; Antony and Cleopatra, III, x, IV, viii; Coriolanus, I, viii.

Alarum, retreat, flourish: Richard III, V, v.

Alarum, drums, trumpets: Antony and Cleopatra, IV, vii.

Retreat: Troilus and Cressida, V, ix.

Drums: Titus Andronicus, V, i; Richard III, V, ii; Richard II, III, iii; Julius Caesar, IV, ii; King Lear, IV, iv, V, i; Macbeth, V, ii, V, iv, V, v, V, vi; Coriolanus, I, iv.

Drums, flourish: Richard II, III, ii.

Drums and trumpets: Titus Andronicus, I, i; All's Well That Ends Well, III, iii; Antony and Cleopatra, II, vi; Coriolanus, I, vii.

Trumpets: Richard III, III, i; 1 Henry IV, V, iii, V, v; Antony and Cleopatra, IV, v; Timon of Athens, V, iv.

Horn: Titus Andronicus, II, ii.

Hautboys: Macbeth, I, vi, I, vii; Timon of Athens, I, ii.

Music: Antony and Cleopatra, II, vii; Coriolanus, IV, v.

That the flourish is used as a signal for the beginning of a scene or a play can be seen clearly in three examples. In A Midsummer-Night's Dream, V, i, the Prologue to "Pyramus and Thisbe" enters to a "flourish of trumpets" (stage direction, 107); later in the scene the characters enter for the play "with a trumpet before them" (stage direction, 126). In The Taming of the Shrew, a flourish at the end of the second Induction scene (stage direction, 147) introduces the play proper. These scenes have been included in the total.

48 Scenes Ended by Music:

Flourish: All's Well That Ends Well, I, ii, II, i, III, i, V, iii; Macbeth, I, iv, V, viii; Titus Andronicus, I, i, V, i; Richard II, III, iii; Henry V, II, ii, III, iii; King Lear, II, i; Richard III, IV, iv.

Flourish of cornets: The Merchant of Venice, II, i.

Sennet: Henry V, V, ii.

Alarum: Henry V, III, prologue, III, i; Macbeth, V, vi, V, vii.

Drums: Romeo and Juliet, I, iv; King John, V, ii.

Trumpets: Antony and Cleopatra, III, ii.

Dead march: King Lear, V, iii; Coriolanus, V, vi.

Dance: Much Ado About Nothing, V, iv.

[49] The following scenes have end rhymes: Love's Labour's Lost, III, i, IV, iii; The Comedy of Errors, I, i, I, ii, II, ii, III, i, III, ii, IV, i, IV, ii, IV, iii, V, i; The Two Gentlemen of Verona, I, iii, II, ii, II, iv, II, vi, V, i, V, ii, V, iii; Titus Andronicus, II, ii, II, iv, V, iii; Richard III, I, i, I, ii, I, iv, III, iv, III, vi, IV, i, IV, ii, IV, iii, V, i, V, ii, V, v; Romeo and Juliet, Prologue, I, i, I, iii, I, v, II, ii, II, v, II, vi, III, ii, III, v, IV, i, IV, iii, V, i, V, ii, V, iii; A Midsummer-Night's Dream, III, i; King John, I, i, II, i, III, i, III, iii, III, iv, IV, i, IV, ii, IV, iii, V, i, V, iv, V, vii; Richard II, I, i, I, ii, I, iii, II, i, II, ii, II, iii, II, iv, III, iii, III, iv, IV, i, V, iii, V, iv; The Merchant of Venice, I, i, I, ii, I, iii, II, i, II, iii, II, v, II, vi, II, vii, II, ix, III, ii, III, iv, V, i; The Taming of the Shrew, I, ii, II, i, III, i, IV, i, IV, ii, IV, iv, IV, v, V, i; 1 Henry IV, I, ii, I, iii, II, iii, III, ii, III, iii, IV, i, IV, ii, V, v; 2 Henry IV, Induction, I, i, I, iii, II, iii, III, i, IV, ii, IV, v, V, ii; Much Ado About Nothing, III, i; Henry V, Prologue, I, i, I, ii, II, prologue, II, ii, III, prologue, III, iii, III, v, III, vii, IV, prologue, IV, i, IV, ii, IV, iii, IV, v, IV, viii, V, prologue, V, i, V, ii, Epilogue; The Merry Wives of Windsor, IV, iv, V, iii, V, v; Julius Caesar, I, ii, II, iii, V, iii, V, v; As You Like It, I, ii, I, iii, II, iv, II, vii, III, iv, III, v, V, iv; Twelfth Night, I, i, I, ii, I, iv, I, v, II, i, II, ii, II, iv, IV, i, IV, iii, V, i; Troilus and Cressida, Prologue, I, i, I, ii, I, iii, II, ii, II, iii, III, ii, IV, i, IV, iv, IV, v, V, iii, V, vi; All's Well That Ends Well, I, iii, II, iii, II, v, III, i, III, ii, III, iii, III, iv, III, vii, IV, ii, IV, iii, IV, iv; Hamlet, I, ii, I, v, II, i, II, ii, III, i, III, ii, III, iii, IV, i, IV, iii, IV, iv, IV, v, V, i, V, ii; Measure for Measure, I, iii, II, ii, II, iv, IV, i, IV, iv, V, i; Othello, I, ii, I, iii, II, i, II, iii, IV, iii, V, i, V, ii; King Lear, I, i, I, ii, I, iv, I, v, II, iii, III, iii, IV, iv, IV, vii, V, i, V, iii; Macbeth, I, v, I, vii, II, i, II, iii, II, iv, III, i, III, ii, III, iv, IV, iii, V, i, V, iii, V, iv, V, v, V, vi, V, viii; Antony and Cleopatra, I, iii, II, i, III, xi, IV, xv, V, ii; Timon of Athens, I, ii, II, ii, III, i, III, ii, III, iii, III, iv, III, v, III, vi, IV, i, IV, ii, IV, iii, V, ii, V, iii, V, iv; Coriolanus, IV, vii, V, vi; Pericles, I, i, I, ii, I, iii, I, iv, II, i, II, iii, II, iv, II, v, III, iv, IV, i, IV, iii, V, iii; Cymbeline, I, v, II, i, II, ii, II, v, III, ii, III, v, IV, ii, IV, iii, IV, iv, V, i, V, v; The Tempest, II, i.

[50] Cf. E.K. Chambers, The Elizabethan Stage, Oxford: The Clarendon Press, vol. III, 1923, pp. 86-87, and Reynolds, op. cit., p. 59, n. 4.

[51] G Granville-Barker, op. cit., p. 135.

[52] Ronald Watkins, On Producing Shakespeare, London, 1950, p. 104.

[53] Ibid., pp. 104-105.

[54] Watkins could have included also the bed scene in 2 Henry IV (IV, v). See Chapter I, p. 24, n. 16, above.

[55] Watkins, loc. cit.

[56] See pp. 40-41 above.

[57] Although the King would have his private apartments, the privy chamber appears to be the room in which he would hold special audiences. E.K. Chambers points out the distinction between the presence and the privy chamber in Elizabeth's reign:

> "The presence chamber appears to have been open to any one who was entitled to appear at court. Access to the privy chamber, on the other hand, was jealously guarded. Here the Queen sat with her ladies, and a yeoman usher kept the door against all except the privileged officers of the Chamber, and such others as the Queen might honour by a special summons. Ambassadors seem to have been sometimes admitted to audience in the privy chamber." ("The Court," Shakespeare's England, vol. I, p. 92)

In II, i, Edward, sick as he is, nevertheless feels it necessary to appear in state, as the flourish which announces his entrance signifies, and in the important matter of closing the ranks of his divided peers and kinsmen, he would not seek a public place to do so.

CHAPTER III

THE ENRICHED SETTING: ADDITIONAL STAGE BUSINESS

We have examined those devices which establish the basic or essential setting. Now we shall examine those devices whose purpose is to enrich the basic setting by suggesting its quality, atmosphere, and meaning in the structure of the play.

There is "business" in Shakespeare's plays which is not essential to the action or story but which is used to enrich the atmosphere of the setting. Sometimes this business acts as a background against which characters provide exposition or indulge in banter; but it always suggests the setting to some degree.

The preparation for a banquet suggests the setting of the banquet itself or a location near it. In Macbeth, I, vii, the opening stage direction indicates that a banquet is taking place just off stage:

> Ho-boyes. Torches.
> Enter a Sewer, and diuers Seruants with Dishes and Seruice ouer the Stage.

The stage direction carefully notes that Macbeth does not enter until this business has been performed: "Then enter Macbeth." Except for Macbeth's entrance, the direction could be cut without harming in the slightest the action which follows. But its purpose is to establish the banquet off stage and thus indirectly Macbeth's own location apart from it; and although no direction is given for it, the noise of the banquet is probably heard discreetly in the

background throughout the scene, providing an ironic contrast to the thoughts of the host and hostess.

Act IV, scene v of Coriolanus begins with music heard off stage, presumably accompanied by the sounds of the banquet in progress. The First Servingman enters hastily, calling for more wine; finding no one, he exits to search for his lax companions. The Second Servingman enters calling for Cotus, who is wanted by his master; then he goes off to look for him. Only after this business is finished, the banquet and its location off stage thoroughly established, does Coriolanus enter and the scene proper begin. The latter third of the scene is played entirely by the Servants, who report on what is occurring at the banquet inside and give exposition of events that are to happen.

In Romeo and Juliet, I, v, while the Masquers are marching about the stage, "Seruingmen come forth with their napkins." A Servant enters to give orders to clear away the banquet that has just finished off stage. Their conversation having established the interior setting, they exeunt to allow Capulet and his guests to enter to the Masquers, and the dance begins.[1] In the same play, the preparation for the wedding feast (IV, iv) indicates the interior of Capulet's house and contrasts ironically with the discovery of the "dead" Juliet which is about to be made.

Antony and Cleopatra, II, vii begins with music and two or three Servants entering with a banquet. As they

prepare the table and set the stools, they comment upon the progress of the festivities, preparing for the entrance of the drunken Lepidus and the rest of the merry warriors.

Shakespeare uses additional business to show characters at their occupations. In 1 Henry IV, II, i the Carriers are used first to establish by their conversation about the house and their business the inn yard at Rochester and its atmosphere, and second to show that Gadshill is recognized by them as a knave. In 2 Henry IV, II, iv, two Drawers in their preparations and conversation establish the location as a room at the Boar's-Head Tavern and provide exposition of the trick that the Prince and Poins intend to play on Falstaff. In V, v of the same play, two Grooms strewing rushes establish a public place near Westminster Abbey along which the Coronation procession will pass. At the beginning of Coriolanus, II, ii, the Officers who lay cushions about the stage establish the setting of the Capitol as well as expressing in their conversation the common-sense view of Coriolanus and his actions. In the same play the Romans who enter with spoils (I, v) suggest by their actions and words a street setting and the devastation of Corioli.

A character's giving instructions to someone else is another extra piece of business that can help to suggest the quality of the setting. Dogberry's instructions to the Watch in III, iii of Much Ado About Nothing suggest effectively their street setting. In Measure for Measure, I, iv, Francisca's instructions to Isabella on the regulations of the convent establish a convent's atmosphere and setting.

Two characters can establish a setting as a background to their word-play which forms the main part of the scene. Viola when she meets Feste and jokes with him is doing so before Olivia's house (Twelfth Night, III, i). Pandarus' banter with the Servant develops from the music heard within and establishes the setting in the palace (Troilus and Cressida, III, i).

Additional business may have a thematic function also. The Porter's scene in Macbeth (II, iii) can be cut without affecting the action of the play - the scene could begin with the Porter opening the gates for Macduff and Lennox - but thematically it is important, for the business of the Porter imagining himself as the Gate-keeper of Hell stands in ironic parallel to the murder which has just been committed.

Other business which establishes atmosphere may be supported by music. In A Midsummer-Night's Dream, IV, i, the interlude at Titania's bower when Bottom converses with Peaseblossom, Cobweb, Moth, and Mustardseed establishes the atmosphere of the fairy setting and is supported by the "Rural music" and "tongs" which are played for Bottom's benefit. In As You Like It the small scene (IV, ii) in which Jacques and the Foresters enter and celebrate the killing of the deer with a song and the scene (V, iii) in which Touchstone and Audrey hear the Pages sing show different aspects of the forest and pastoral setting as well as indicating a passage of time.[2] The pastoral setting of the sheep-shearing festival in IV, iv of The Winter's Tale is

enriched both by the merrymaking and by the dances of Shepherds, Shepherdesses, and Satyrs, and by the songs of Autolycus. In The Tempest, IV, i, the masque is used to solemnize the marriage of the young couple and to establish further the supernatural atmosphere of the island.

Music can enrich the scenic background, suggesting the quality of the setting, and can establish the atmosphere of a setting and the mood of a scene by song and background music.

Spectacle and pageantry in Shakespeare's plays gains its visual effect by the splendour of the costumes; the colourful stage properties - among which can be included the drums and trumpets, which are draped - and the dances, processions, marches and ceremonies which the characters perform. Shakespeare sees also the value of auditory effect, for there are few instances in which music does not accompany a scene of spectacle. Such music has its particular function as signals - we have seen what the flourish, the sennet, the horn, and various military signals mean - but the effect of its sound is equally important.

In the second scene of Julius Caesar, the fanfares which accompany Caesar's procession are carefully placed to provide at the appropriate moments a reminder of Caesar's splendour. The first flourish is sounded when Caesar gives the order for the procession to proceed (no signal is given at the beginning of the scene because the procession is already underway - its stop here is an interruption in

its progress). The Soothsayer interrupts the exeunt which should follow the flourish, but Caesar finally exits to the accompaniment of a sennet.[3] While he is offered the crown at the races, flourishes and shouts off stage underline the comments of Brutus and Cassius on his power. His second entrance with his train again establishes his dominant position, and he exits to another sennet.[4]

This attention to the dramatic value afforded by the musical symbols accompanying pageantry can be seen also in Hamlet, III, ii. Before the play to be presented by the Players begins, the King enters in pomp, his authority as the ruler of Denmark underlined by the playing of the Danish march:

> Enter King, Queene, Polonius, Ophelia, Rosincrance, Guildensterne, and other Lords attendant, with his Guard carrying Torches. Danish March. Sound a Flourish.
>
> (III, ii, stage direction, 94)

Near the end of the scene, his exit in confusion contrasts ironically with the former display of his full powers.

Tuckets do not identify any location, but they do indicate that the character with whom they are connected is of a good family. Lambertson points out that they are used in the plays as "musical signatures of families, or branches of families."[5] While acting as Heralds, Mountjoy (Henry V, III, vi, IV, iii) and Aeneas (Troilus and Cressida, I, iii) are announced by tuckets. Normally the tucket is sounded off stage to indicate the approach of someone, as when Bassanio arrives at Portia's residence (The Merchant

of Venice, V, i), when Othello arrives at the port in Cyprus (Othello, II, i), when Cornwall reaches Gloucester's Castle (King Lear, II, i), and when Goneril arrives there later (II, iv). In Timon of Athens, I, ii the approach of the masquers to the banquet is indicated by a tucket (stage direction, 119). In all instances the tucket is thus associated with persons of quality, and therefore indicates the aristocratic nature of their settings - whether they are in a camp, before a castle, or in a palace.

Music accompanying masquers helps to establish their business.[6] In Love's Labour's Lost, V, ii the masquers are announced by a trumpet, the dialogue making explicit their approach: "The trumpet sounds: be mask'd; the maskers come" (157). Music also accompanies their entrance. In Romeo and Juliet, Romeo and his friends are accompanied on the drum as they march about the stage as masquers.

Such music, and the music for dances, banquets, and other affairs, helps to create a luxurious atmosphere, for musicians could be afforded only by wealthy families in the Elizabethan period. Thus, the bergomask that Theseus calls for in the last scene of A Midsummer-Night's Dream, the dances in Capulet's hall (Romeo and Juliet, I, v) and in Leonato's residence (Much Ado About Nothing, II, i), and the sumptuous and lavish display of masques and banquet music in Timon of Athens establish more dramatically than the dialogue the quality of their settings. On a less spectacular scale, music at a private house indicates the status of its owner. When Sly wakes up to discover that

he has become a "lord," the wealth of his position is suggested not only by the ministrations of the Servants, but also by the music played for him. Warwick, to comfort the King, calls for music in the other room in 2 Henry IV, IV, v; and in Troilus and Cressida, III, i the music which sounds within, and over which Pandarus and the Servant banter, establishes the aristocratic atmosphere of apartments within Priam's palace.

Equally effective in establishing the atmosphere of its particular setting is the tavern music which is used in 2 Henry IV, II, iv. Lambertson feels that such music probably provided a background for most of the incidents that took place at the Boar's Head.[7] Similarly, rustic music establishes country settings in A Midsummer-Night's Dream and The Winter's Tale. In the former, the "Rural music" and the "Tongs" which are played for Bottom are entirely in keeping with his setting and with his own tastes; in the latter, the country dances set the atmosphere of the sheep-shearing festival.

Lambertson has shown that the songs used in the plays fit naturally into their milieus,[8] the songs and ballads in A Midsummer-Night's Dream, As You Like It, 2 Henry IV and The Winter's Tale contributing to the rustic settings, and other songs in the Dream and The Tempest developing the atmosphere of an enchanted wood and isle (but although he indicates that the "fairies'" song in The Merry Wives of Windsor, V, v is part of a masque, he neglects to point out

that it also gives atmosphere to the supposed fairy setting).

Songs can also indicate the time of the action and occasionally the season of the year. In Romeo and Juliet, IV, iv, Capulet mentions that Paris will be arriving with music, which is then heard within (21-22). The music establishes the time of day as early morning and the location as Capulet's house, for it was the custom for the bridegroom, with friends and musicians, to go to his father-in-law's house to wake his bride by serenading her.[9] Lambertson points out that in two small scenes in As You Like It, IV, ii, and V, iii, songs are used which not only suggest the forest setting, but also imply a passage of time - the former indicating that two hours pass before Rosalind again sees Orlando, the latter providing a transition between two days.[10] He also points out that the song which Cloten has his musicians sing before Imogen's chamber (Cymbeline, II, iii) is a hunts-up or morning song that indicates the time of day as dawn. Autolycus' opening song in IV, iii of The Winter's Tale describes the season of the year and suggests the scenery of the scene.[11] In As You Like It Amiens' songs in Act II establish the season as winter, and the Pages' song in Act V indicates that spring has come.[12]

As well as fitting into the mis-en-scène or indicating time, the songs usually set the atmosphere and mood of a scene and its setting. In A Midsummer-Night's Dream the lullaby with which her fairies sing Titania to sleep sets the quiet atmosphere of the bower, and its imagery establishes the enchanted woodland setting (II, ii); and the rustic song

that Bottom sings and that wakens Titania is again, with its bird images, suggestive of the forest setting (III, i). In As You Like It each song reflects some aspect of the pastoral setting: the freedom from care and enemies (II, v); the winter wind compared to man's ingratitude (II, vii); the hunters' song (IV, ii); and country lovers in the spring (V, iii). The hymn to Hymen in the final scene provides the appropriate ceremony for the marriage of the couples. The "fairies'" song in The Merry Wives of Windsor lends enchantment to the park in the last scene. The "solemn hymn" in Much Ado About Nothing helps to establish the sombre mood at Hero's monument in the church (V, iii). The song sung while Bassanio looks over the caskets in III, ii of The Merchant of Venice explores the sources of love, hints to Bassanio that he should choose lead,[13] and provides some suspense while he makes his choice. Autolycus' songs in The Winter's Tale, create the appropriate mood that he wishes his listeners to have. All of the songs in The Tempest are concerned with establishing the supernatural and magical quality which surrounds Prospero and Ariel, Juno and Ceres, and all the phantom creatures that appear on the enchanted island.

In addition to songs to establish atmosphere and mood, there is background instrumental music. Still, or hushed, music[14] is associated with supernatural events. In IV, i of A Midsummer-Night's Dream it is used to create the mysterious and magical atmosphere for the transformation of Bottom's head. Still music, accompanying the appearance

of Hymen in As You Like It, V, iv, suggests the god's supernatural quality. Solemn music fulfills the function that its name implies. In Cymbeline, IV, ii it establishes the mood for Imogen's supposed death. In The Tempest, solemn music is associated with the magical powers of Ariel and Prospero. When Ariel enters playing solemn music in II, i, his music symbolizes his power to put asleep the characters on stage; when similar music is played after Prospero's renunciation of his powers in V, i, it suggests the mysterious atmosphere of the setting, gives further dignity to his statement, and provides an effective entrance for Ariel leading in the charmed characters. Music to provide a romantic mood is found in the last scene of The Merchant of Venice as the musicians play for the lovers as they rest upon the bank outside Portia's house (the music also identifies the location for Portia and Nerissa, who recognize it as coming from their house). At the beginning of Twelfth Night, similar music provides the appropriate "food of love" for the infatuated Duke. On the other hand, as Lambertson points out,[15] the hautboys played in Macbeth are associated with night - torches are seen when they are played - and they create a sinister mood when they are heard at Duncan's arrival at Dunsinane, before the off-stage banquet, and at the sinking of the cauldron and the appearance of the eight Kings and Banquo's Ghost. In Antony and Cleopatra, IV, iii, the music of the hautboys played under the stage (stage direction, 12) is associated

by the soldiers with Antony's mentor, the god Hercules, who is signified as deserting him by the music (15-17). The music which Richard II hears as a prisoner appears to be played only because of the way in which it affects his train of thought, but it may also be used to reinforce the mood of the scene.

Shakespeare's additional stage business, then, has an important connection with his setting. Characters preparing a banquet, involved with their occupations, giving advice, or bantering with each other can help to indicate the quality of their respective settings, and if their business is expanded, may develop one of the themes of a play. Business when combined with the music, as in masques and dances, can do the same. Music itself, apart from its symbolical value, can be used dramatically to reinforce spectacle, suggest luxurious or aristocratic settings, pastoral locations, or taverns. Songs fitted naturally into their settings can indicate time and describe the season of the year. Both songs and instrumental music are used as a background to create mood, particularly in supernatural, magical, and solemn situations. Hence, through the use of additional business, music and song, Shakespeare enriched the basic setting, developing its quality, atmosphere, and meaning in the play.

FOOTNOTES: CHAPTER III

[1] In their assumption that the masquers must exeunt before a new scene can begin, modern editors have mutilated the stage directions found in the Folio. Neilson and Hill have the masquers exeunt, allow the Servingmen to enter, but for some inexplicable reason cut the Servant who gives the orders. Instead, they divide his lines between the First and Second Servingmen, making nonsense of the meaning (why should the First Servingman call for the Second, whom he has just addressed?). Capulet and the members of his house are then made to enter to greet both the guests and and masquers; a ridiculous situation, since Capulet's guests have just come with him from the banquet which the Servingmen have been discussing. The original stage direction is far simpler and indicates clearly that Capulet addresses the newly arrived masquers:

> Enter all the Guests and Gentlewomen to the Maskers.
>
> Capulet. Welcome, Gentlemen!
> (Romeo and Juliet, I, v, 17-18)

[2] See pp. 97-99, below.

[3] The interruption of a procession after its signal to move has been given is an effective dramatic device which Shakespeare employs in two scenes. Its effect lies in the fact that the audience, recognizing the signal as part of the formal ceremony, is startled when someone interrupts after it has been sounded - for such an interruption is a breach of etiquette. In this scene, Caesar himself is startled by the Soothsayer's cry into answering him. The device is equally effective in Henry V, II, iv, where it is used at the end of the scene. At line 140, a flourish announces the intended exit of the French King. However, the monarch, desperately trying to make a dignified departure after his meeting with the English ambassador, is delayed by Exeter, who deliberately speaks after the flourish, breaking protocol and thus insulting the King.

[4] It is against this background of pomp and splendour that Shakespeare shows in contrast aspects of Caesar's personal character - his concern over Calpurnia's barrenness; his response to the Soothsayer; his emotions after the affair of the crown ("The angry spot doth glow on Caesar's brow,/ And all the rest look like a chidden train."- 183-184); and his advice about Cassius to his close friend Antony.

[5] Lambertson, op. cit., p. 134.

[6] Ibid., pp. 144-145.

[7] Ibid., p. 151.

[8] Ibid., pp. 15 ff.

[9] Clark, op. cit., p. 213. In The Taming of the Shrew, III, ii, music is also played to indicate the approach of the wedding party, establishing their location off stage.

[10] Lambertson, op. cit., pp. 24, 26.

[11] Ibid., p. 61.

[12] Richmond Noble, Shakespeare's Use of Song, Oxford: Oxford University Press, 1923, p. 76.

[13] By the time that Bassanio makes his choice, we know which is the right casket, and we know that Portia knows. It is thus not remarkable that she has a song sung which by its rhymes deliberately suggests the lead casket:

> Tell me where is fancy bred,
> Or in the heart or in the head?
> How begot, how nourished?
> Reply, reply.
>
> It is engend'red in the eyes,
> With gazing fed; and fancy dies
> In the cradle where it lies.
> Let us all ring fancy's knell;
> I'll begin it, - Ding, dong, bell.
> (The Merchant of Venice, III, ii, 63-71)

I am indebted to Professor F.M. Salter for this point. Richmond Noble suggests that the song's treatment of the subject, the source of fancy, hints that Bassanio should choose lead (ibid., p. 45).

[14] Ibid., p. 143.

[15] Ibid., p. 164.

CHAPTER IV

THE ENRICHED SETTING: ADDITIONAL DIALOGUE

The most important device Shakespeare uses for enriching the setting is the dialogue. How he uses it, and how it contributes to the setting's meaning, constitute the subjects of this chapter.

GENERAL REFERENCES

Of the total number of references to setting to be found in Shakespeare's dialogue, only a part are specific references or anticipatory references. Throughout the plays run other references of a broader, more general nature, sometimes direct, sometimes descriptive, and at other times indirect, references which will be grouped here under the term "general reference."

Any reference to an area too large to be presented in its entirety on the physical stage, or an area too clumsy to be effectively presented symbolically, is a general reference. Obviously the reference to a country comes under this category - England and France in Henry V, for example, cover far more territory than that to be found on any stage. Similarly, a character's reference to a city he is in can be called general because of the many kinds of location that can be found in a city, so that the many references to "Rome" in Titus Andronicus, for example, give us only a general indication of where the scene is taking place. There is also the reference to a location which never appears on

stage. Such a location can, of course, be of any size. The reference can be to a country, such as the references to England, where Hamlet is to go, and France, to which and from which Laertes travels. It can be to a city, such as Syracuse in The Comedy of Errors. It can be to a hill like the one where the King is seen riding in Love's Labour's Lost, or to a mountain like the one at the top of which is Holofernes' school in the same play, or to a lodge in a wood outside of Rome, as in Titus Andronicus.

The form of the general reference is almost as varied as the location it indicates. There is the direct reference to some geographical location or place name - the seaman's reply to Viola is probably the best example of this form: "This is Illyria, lady" (Twelfth Night, I, ii, 2). There is poetic description of a location, ranging from Titus' two-line description of the setting for the hunt ("The hunt is up, the morn is bright and grey,/ The fields are fragrant and the woods are green." II, ii, 1-2) in Titus Andronicus to the long description of the setting for Ophelia's death in Hamlet:

> There is a willow grows aslant a brook,
> That shows his hoar leaves in the glassy stream.
> There with fantastic garlands did she come
> Of crow-flowers, nettles, daisies, and long purples
> That liberal shepherds give a grosser name,
> But our cold maids do dead men's fingers call them;
> There, on the pendent boughs her coronet weeds
> Clamb'ring to hang, an envious sliver broke,
> When down the weedy trophies and herself
> Fell in the weeping brook. Her clothes spread wide,
> And, mermaid-like, a while they bore her up;
> Which time she chanted snatches of old tunes,
> As one incapable of her own distress,
> Or like a creature native and indued
> Unto that element. But long it could not be

> Till that her garments, heavy with /their/ drink,
> Pull'd the poor wretch from her melodious /lay/
> To muddy death.
> (IV, vii, 167-184)

There is the casual reference, as in Twelfth Night: Sir Toby describes Sir Andrew as being "as tall a man as any in Illyria" (I, iii, 20); he proclaims that he will drink to his niece "as long as there is a passage in my throat and drink in Illyria" (I, iii, 40-42); Sir Andrew himself says that he is as good at "kickshawses" "as any man in Illyria, whatsoever he be, under the degree of my betters" (I, iii, 124-125), and thinks that he has "the back-trick simply as strong as any man in Illyria" (I, iii, 131-132).

The use of references to the country or city in which the action of a play is set is found in all the plays. In Antony and Cleopatra, for example, Egypt, the country in which most of the scenes occur, is referred to directly twenty-four times; Italy is referred to four times; Parthia three times; and Asia once. Alexandria and Rome, the cities in which much of the action takes place, are mentioned eight and seventeen times respectively; Athens is referred to three times; Misenum three times and Actium twice. Such references thus can be used extensively to sketch in the general background for the action.

Some references contain the adjectives or adverbs "yonder" and "yon" and by indicating locations or things just outside or near the area represented on the stage, imply that area. Thus, the reference to "yonder coppice" in Love's Labour's Lost (IV, i, 9) suggests the setting of

the scene as a park. In Richard II, II, iii Bolingbroke, Percy, and their comrades stand near Berkeley Castle, "by yon tuft of trees" (53). Outside locations are implied when in 1 Henry IV the sun appears above "yon bushy hill" (V, i, 1-2), when in Hamlet the dawn breaks over "yon high eastern hill" (I, i, 166-167), and when in Antony and Cleopatra references are made to "yond side o' th' hill" (III, ix, 1) and to "Where yond pine does stand" (IV, xii, 1). In Much Ado About Nothing, V, ii, the reference "Yonder's old coil at home" (98) suggests a location close to Leonato's house. Thus these references not only extend the scenic background, but imply the present location.

There are references to places which are the settings for no scene, but which fill in details to establish the atmosphere of the town or country in which the action takes place. The Merry Wives of Windsor contains many references to places in Windsor and the surrounding area. In Windsor town there are Page's house; Ford's house, with his chamber, the upstairs chambers, the door, the chimney, and the kiln-hole; and Caius' house, with its casement, porch, and closet. Other buildings include Page's brew-house; Slender's house with its great chamber; Shallow's lodge, which Falstaff broke into; a church; the deanery; Sir Hugh's school; Windsor Castle and the castle-ditch; the Garter tavern, with Falstaff's upstairs room; and the farm-house near Frogmore where Mistress Anne feasts. A large number of references are made to other locations, or things associated with other

places: Frogmore, Bucklersbury, Counter-gate, Reading, Maidenhead, Colnbrook, Eton, Datchet-mead, Datchet-lane, Gloucestershire, and Pickt-hatch in London. Falstaff is dumped in a "muddy ditch close by the Thames side" (III, iii, 15-16) in Datchet-mead. Slender speaks of Page's dogs barking and wonders if the bears are in town, boasting of the time he saw Sackerson, the famous dancing bear exhibited at Paris garden. There are references to Banbury cheese, the "old woman of Brainford," the Cotswolds, where Page's dog was outrun, the Star Chamber, the Court, and the Council. Windsor Forest has its park, Herne's oak, and a saw-pit close by; and in a field near Frogmore Simple can look "the pittie-ward, the park-ward, every way; Old Windsor way, and every way but the town way" (III, i, 5-7). It is thus apparent that Shakespeare intends to invest his Windsor setting with local colour by the extensive use of allusions and references to the locality and beyond.

All of the references examined so far, whether they have been specific references, anticipatory references, or general references, have indicated places or persons and things associated with places. But the atmosphere of the setting of each play is established by other references also. There are references to time, there are the innumerable tiny but immensely detailed references to occupations and customs which give an air of reality to the setting, and there are the great poetic descriptions, or "word-scenery,"[1] which are found throughout the plays.

TIME INDICATIONS

Shakespeare is careful to establish the temporal aspects of his setting - the time of day or night when the action occurs, the month or the season of the year, and the historical era.

His methods of indicating time are both direct and suggestive. In some scenes is stated the hour at which the action is taking place. At the beginning of V, i of The Tempest, Prospero finds out the time from Ariel:

> Pros. How's the day?
> Ariel. On the sixth hour. . . .
> (The Tempest, V, i, 3-4)

Belarius, in Cymbeline, IV, ii, informs the others that it is "the ninth hour o' th' morn" thirty lines after the scene has begun. It is not until the end of I, iii of Julius Caesar that Cassius indicates that "it is after midnight" (163). Expressions of greeting can also give some indication of the time, as when Oswald greets Kent with "Good dawning to thee, friend" in the first line of King Lear, II, ii; as with the Duke's "Good morning" to Isabella in IV, iii of Measure for Measure, (116); Imogen's "Good morrow" (Cymbeline, II, iii, 92); or the "Good even" of Caphis (Timon of Athens, II, ii, 9).

All times of the day are described. Friar Lawrence sees the dawn at the beginning of II, iii of Romeo and Juliet:

> The grey-eyed morn smiles on the frowning night;
> Chequ'ring the eastern clouds with streaks of light,
> And flecked darkness like a drunkard reels
> From forth day's path and Titan's /fiery/ wheels.
> (II, iii, 1-4)

Near the conclusion of I, i of Hamlet, Horatio gives his description of the dawn:

> But, look, the morn, in russet mantle clad,
> Walks o'er the dew of yon high eastern hill.
> (I, i, 166-167)

Portia describes the "new cold morning" (236), the "dank morning" (263) with its "rheumy and unpurged air" (266) in Julius Caesar, II, i. Titus sees the morning in a different way:

> The hunt is up, the morn is bright and grey,
> The fields are fragrant and the woods are green.
> (Titus Andronicus, II, ii, 1-2)

Mercutio declares that "the bawdy hand of the dial is now upon the prick of noon" (Romeo and Juliet, II, iv, 118-119). For later in the day there is Holofernes' reference to "the posteriors of this day, which the rude multitude call the afternoon" (Love's Labour's Lost, V, i, 94-95). Claudio describes the evening:

> How still the evening is,
> As hush'd on purpose to grace harmony!
> (Much Ado About Nothing, II, iii, 40-41)

As for the foreboding atmosphere of dusk, Macbeth's description cannot be equalled:

> Light thickens, and the crow
> Makes wing to th' rooky wood;
> Good things of day begin to droop and drowse,
> Whiles night's black agents to their preys do rouse.
> (Macbeth, III, ii, 50-53)

On the other hand Richmond describes the hopeful signs of a sunset:

> The weary sun hath made a golden set
> And by the bright /track/ of his fiery car
> Gives token of a goodly day to-morrow.
> (Richard III, V, iii, 19-21)

There are more references to night than to any other time. It appears as the "foul womb of night" (Henry V, IV, prol., 4); the "close night" (The Merchant of Venice, II, vi, 47); the "humorous night" (Romeo and Juliet, II, i, 31); the "dire night" (ibid., V, iii, 247); the "dreaming night" (Troilus and Cressida, IV, ii, 10); "thick night" (Macbeth, I, v, 51); or "seeling night" (ibid., III, ii, 46). References to the stars and moon, as in The Merchant of Venice, V, i (54-62),[2] or to the "marble heaven"[3] (460) and "burning lights above" (464-465) in Othello, III, iii also indicate night.

Although most references to the months or seasons of the year are figurative, many are factual. The "ides of March" is frequently mentioned in Julius Caesar, since it is on that day that Caesar is killed, and another reference indicates "the youthful season of the year" (II, i, 108). In A Midsummer-Night's Dream, IV, i, Theseus establishes the time of year when he decides that the lovers "rose up early to observe/ The rite of May" (136-137). Spring is the theme of the Pages' song sung to Touchstone and Audrey in As You Like It, V, iii.[4] Summer is indicated as the setting for I, vi of Macbeth by the "guest of summer, the temple-haunting martlet" (3). Marina, "weeping for her only mistress' death" (Pericles, IV, i, 11-12) vows to put flowers on the grave "While summer-days doth last" (IV, i, 18). Similarly, Arviragus promises "Whilst summer lasts" (Cymbeline, IV, ii, 219) to strew flowers on "Fidele's" grave. The sheep-shearing festival of which Perdita is the hostess takes place in "middle summer"

(The Winter's Tale, IV, iv, 80, 107), June.[5] Bolingbroke threatens to "lay the summer's dust with showers of blood" (Richard II, III, iii, 43) if Richard does not come from Flint Castle to repeal his banishment and to restore his lands and privileges, and Richard in his despair tells Aumerle that their sighs and tears "shall lodge the summer corn" (III, iii, 162). Tamora mentions that it is summer in II, iii of Titus Andronicus (94); Juliet refers to "summer's ripening breath" as in the future (Romeo and Juliet, II, ii, 121);[6] Boyet speaks of "this summer sir" (Love's Labour's Lost, V, ii, 293) and Biron of "these summer-flies" (V, ii, 408); Titania declares that "summer still doth tend upon my state" (A Midsummer-Night's Dream, III, i, 158). Apparently Petruchio takes Katherina to his house in the late fall or early winter, for besides indicating that it is very cold (The Taming of the Shrew, IV, i, 10-11), Grumio in an interchange with Curtis mentions that it is wintry weather:

> Curt. Is she so hot a shrew as she's reported?
> Gru. She was, good Curtis, before this frost; but thou know'st, winter tames man, woman, and beast; for it hath tam'd my old master and my new mistress and myself, fellow Curtis.
> (IV, i, 22-26)

King Henry refers to the "winter coming on" (Henry V, III, iii, 55) as one reason for his retiring to Calais.

Other direct indications of time are anticipatory references to a future date and a description of how much time has elapsed since a past event. In Richard II, I, i the King declares that the single combat between Mowbray and Bolingbroke will take place "upon Saint Lambert's day" (I, i,

199); when they make ready for their combat in scene iii, the date is thus established. At the end of III, ii of All's Well That Ends Well, Helena declares that she is going to leave Rousillon (125-132); near the beginning of IV, iii the Second Lord tells the First Lord that she "some two months since fled from his house" (56-57). Thus, two months must elapse between these scenes.

Shakespeare also uses indirect suggestions of time. Torches and tapers are used as symbols of night; in Macbeth, for example, dusk and night are indicated by these properties for the three successive scenes from Duncan's entrance to Dunsinane (I, vi) to the scene before Duncan's murder (II, i), for Banquo's murder (III, iii), and for the sleepwalking scene (V, i). Events associated with certain times of the day provide another means of suggestion. Supper, for example, was an evening meal taking place at any time after 5.30.[7] In 2 Henry IV, V, iii, Shallow, Falstaff and the others are in Shallow's orchard arbour in the hours between supper and bedtime when Pistol arrives with news of the war. Bedtime itself is used to suggest the time of III, iv of Romeo and Juliet, where Capulet tells Paris:

> but for your company,
> I would have been a-bed an hour ago.
> (III, iv, 6-7)

Thus, both properties and domestic customs can provide indications of time.

Julius Caesar provides a good example of Shakespeare's treatment of the historical period in which his play is set. Places connected with the action are noted. Rome has its

streets, its River Tiber, its market-place with the pulpit or public chair, and its buildings - the houses of Caesar, Brutus, Cassius, and others; Pompey's Theatre, with its Porch; the Capitol or Senate-House, in which is Pompey's statue; and the praetor's chair. Other lines refer to general areas of Roman occupation - Italy, Sardis, Spain - as well as to Philippi, where the final battle takes place; and a figurative reference is made to the "Hybla bees" in Sicily. Apart from the historical figures concerned in the tragedy - Caesar, Antony, Brutus, Cassius and the rest - other references are made to Roman history: Pompey's fame and his death; Caesar when in Spain and when overcoming the Nervii; and Cassius' alleged bribing of the Sardians. Allusions are also made to the actions of Brutus' ancestor, Junius Brutus, in driving out the Tarquins. No references are made to the year of the action - Shakespeare rarely gives such indications - but references to the feast of Lupercal, to the ides of March, and to Cassius' birthday provide evidence of dates. Roman government and society are suggested by casual allusions to the conquests and tribute brought back by victorious Roman legions in their chariots, to the Senate and praetors, and to the bondmen and slaves. Roman currency - the drachma - is mentioned several times. Roman customs, religion and philosophy figure frequently in the conversation of the characters. Roman actors are alluded to, as well as Caesar's statues decked with trophies in his honour. The games held at the feast of Lupercal are connected with the Romans' polytheism, which is revealed in the belief that:

> The barren, touched in this holy chase,
> Shake off their sterile curse.
> (I, ii, 8-9)

Caesar warns Antony: "leave no ceremony out" (I, ii, 11). Augurs and auguries are taken very seriously by Calpurnia, Caesar, Brutus and Cassius. The gods in general are mentioned frequently. Lupercus, the god of the farmers, is honored with the feast day and games, and Ate, the goddess of discord, is alluded to; Plutus' mine is also mentioned. The Roman regard for their ancestors is reflected in the reverent allusions to Brutus' forebears, and their concern with honour is shown to have its basis in the Stoic philosophy which Brutus professes and to which Cassius turns when he rejects the Epicurean philosophy he formerly held. The sense of period is developed by classical allusions - to Aeneas at Troy, to Erebus, to Olympus, and to Deucalion's flood. Thus, it is apparent that Shakespeare is careful to suggest the historical era of a setting by numerous references to historical events and to the customs and beliefs peculiar to the period.

However, Shakespeare also refers to objects of his own period in plays of other periods. In Julius Caesar, night-caps, hats and doublets are mentioned, as well as paper, books, and blocks. His reason is a purely practical one; for such references allow him to bring the situations closer to his audience, as well as relieving him of the necessity of suggesting a new and different kind of location. Thus in A Midsummer-Night's Dream, the hall in which Theseus watches "Pyramus and Thisbe" is not distinguished

from the hall found in an Elizabethan house, and the flowers and fairies of the Athenian wood are really those of an English countryside.

In plays near or of his own period, but set in different countries, Shakespeare uses a mass of details not directly connected with the setting but nevertheless helping to establish its reality. These details indicate not only the daily activities and customs of the characters in the plays, but also the literary conventions which the audience would know indicated a certain background such as Italy. Since these details are not directly concerned with establishing location, they do not come into the scope of this study, but since they are a great help in creating verisimilitude, a brief look at some of the work done on them would be fruitful.

J.G. Wales has studied both The Two Gentlemen of Verona[8] and Othello[9] to determine the elements which constitute the imaginative settings of these plays. With regard to the former play, she finds that its setting is compounded of both Italian and English elements. Apart from the indications of location which occur in the play, she finds other elements which help to establish an Italian and a realistic setting: the travel motif, the reflection of an attitude toward travel which stresses the glamour of foreign locales and the attempt of the traveller to educate himself; the romantic background of the setting, the elements of which were associated in the English mind with an Italian background; the sophisticated life at the court which was indicative of

Italian courts; the pastoral romantic tradition which shapes the scenes in the wood and which is common both to English and Italian literature; and the English allusions to country and every-day life, which give the setting a greater reality than the conventional pastoral romance written by Lyly, for example. Similarly, in Othello Miss Wales finds indirect details which establish the Venetian background:

> The elements of Venetian setting which receive the most emphasis thus group themselves about four aspects of the story: the romantic elopement, Othello's official relation to Venice, the corrupt side of Venetian life, and on the other hand, the dignity and integrity of the Venetian State.[10]

Shakespeare is thus careful to establish the temporal qualities of his setting. He is concerned to show that the action takes place during the day or during the night, and he indicates the part of the day or night as well - dawn, morning, noon, afternoon, evening, dusk, and night - and sometimes the precise time. He also establishes the season of the year, and will show the passage of time by the change of season, for instance, from winter to spring as in As You Like It. He is careful to establish the historical era in which a play is set, but will use elements from his own period if he feels they will aid in creating the setting's atmosphere. In contemporary plays he is equally careful to establish the correct atmosphere, particularly if the locale is foreign.

POETIC DESCRIPTION

Shakespeare uses various methods to create an imaginative picture of the setting by poetic description or word-scenery.

He can speak out directly. In Henry V the Chorus appeals to the audience to create the setting of the siege before Harfleur in their imaginations:

> Work, work your thoughts, and therein see a siege;
> Behold the ordnance on their carriages,
> With fatal mouths gaping on girded Harfleur.
> (III, prologue, 25-27)

Shakespeare can use soliloquy to create the setting. In The Two Gentlemen of Verona, Valentine creates a picture of the woods about him as he meditates upon his misfortunes:

> How use doth breed a habit in a man!
> This shadowy desert, unfrequented woods,
> I better brook than flourishing peopled towns.
> Here can I sit alone, unseen of any,
> And to the nightingale's complaining notes
> Tune my distresses and record my woes.
> (V, iv, 1-6)

And Shakespeare can use a conversation between characters, as in Macbeth:

> Duncan. This castle hath a pleasant seat; the air
> Nimbly and sweetly recommends itself
> Unto our gentle senses.
> Banquo. This guest of summer,
> The temple-haunting /martlet/ does approve,
> By his loved /mansionry/, that the heaven's breath
> Smells wooingly here; no jutty, frieze,
> Buttress, nor coign of vantage, but this bird
> Hath made his pendent bed and procreant cradle.
> Where they /most/ breed and haunt, I have observ'd
> The air is delicate.
> (I, vi, 1-10)

A distinction must be made between poetry used to describe directly the imaginative scenery and poetry used to provide indirectly the proper atmosphere for the general setting of the play. The description of Ophelia's death, for example, indicates a setting which is never found on the stage but which serves nevertheless both as a suitable

background for the pathetic death of the girl and as a further establishment of the general background of Elsinore. On the other hand, the forest descriptions in Titus Andronicus, A Midsummer-Night's Dream, As You Like It and Timon of Athens are used primarily to indicate and establish the atmosphere of the forest settings to be found in scenes on the stage. There are also other poetic descriptions which have nothing to do with the setting on stage nor the general setting of the play, for example the description of a stream in The Two Gentlemen of Verona:

> The current that with gentle murmur glides,
> Thou know'st, being stopp'd, impatiently doth rage:
> But when his fair course is not hindered,
> He makes sweet music with the enamell'd stones,
> Giving a gentle kiss to every sedge
> He overtaketh in his pilgrimage;
> And so by many winding nooks he strays
> With willing sport to the wild ocean.
> (II, vii, 25-32)

This description is simply a "Homeric" or sustained simile, which Julia continues when she argues with Lucetta:

> Then let me go, and hinder not my course.
> I'll be as patient as a gentle stream,
> And make a pastime of each weary step,
> Till the last step have brought me to my love;
> And there I'll rest, as after much turmoil
> A blessed soul doth in Elysium.
> (II, vii, 33-38)

Poetic description is used basically to establish the atmosphere and mood of a setting. A rather crude example of how the mood can quickly be altered for the same setting can be found in Titus Andronicus. Near the beginning of II, iii, Tamora describes a suitable setting for her affair with Aaron:

My lovely Aaron, wherefore look'st thou sad
When everything doth make a gleeful boast?
The birds chant melody on every bush,
The snake lies rolled in the cheerful sun,
The green leaves quiver with the cooling wind
And make a chequer'd shadow on the ground.
Under their sweet shade, Aaron, let us sit,
And, whilst the babbling echo mocks the hounds,
Replying shrilly to the well-tun'd horns
As if a double hunt were heard at once,
Let us sit down and mark their /yelping/ noise;
And, after conflict such as was suppos'd
The wand'ring prince and Dido once enjoy'd,
When with a happy storm they were surpris'd
And curtain'd with a counsel-keeping cave,
We may, each wreathed in the other's arms,
Our pastimes done, possess a golden slumber;
Whiles hounds and horns and sweet melodious birds
Be unto us as is a nurse's song
Of lullaby to bring her babe asleep.
(II, iii, 10-29)

But later when her enemies arrive, she describes the same scenery in this fashion:

Have I not reason, think you, to look pale?
These two have 'tic'd me hither to this place:
A barren detested vale you see it is;
The trees, though summer, yet forlorn and lean,
O'ercome with moss and baleful mistletoe.
Here never shines the sun; here nothing breeds,
Unless the nightly owl or fatal raven;
And when they show'd me this abhorred pit,
They told me, here, at dead time of the night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many urchins,
Would make such fearful and confused cries
As any mortal body hearing it
Should straight fall mad, or else die suddenly.
No sooner had they told this hellish tale
But straight they told me they would bind me here
Unto the body of a dismal yew,
And leave me to this miserable death.
(II, iii, 91-108)

By her descriptions, Tamora thus changes the wood of the forest setting from one suitable for a lovers' assignation to one appropriate for a crime. However, Shakespeare's word-scenery usually creates a more consistent mood and atmosphere, as in A Midsummer-Night's Dream, where it is

used to establish the atmosphere of the forest near Athens. The first references to the woods are in the terms which lovers use. Lysander informs Helena of the intended elopement:

> To-morrow night, when Phoebe doth behold
> Her silver visage in the wat'ry glass,
> Decking with liquid pearl the bladed grass,
> A time that lovers' flights doth still conceal,
> Through Athens' gates have we devis'd to steal.
> (I, i, 209-213)

Lysander does not evoke the atmosphere of a lovers' wood merely by making classical allusions (the one above is appropriately Greek) for Hermia's lines which follow immediately after Lysander's speech show a return to a more natural language - natural, at least, to English ears:

> And in the wood, where often you and I
> Upon faint primrose-beds were wont to lie,
> Emptying our bosoms of their counsel /sweet/,
> There my Lysander and myself shall meet. . . .
> (I, i, 214-217)

But most of the poetic description in this play establishes the enchanted fairy forest. From II, i on this atmosphere is established, by Oberon's lush description of the "bank where the wild thyme grows" (II, i, 249 ff.), by Robin's description of the lovers in the forest (II, ii, 66-75) and his description of Titania and Bottom in the bower (III, ii, 4-34) and of the chase of the players, by Oberon's description of the same scene (IV, i, 49-59), and by the description of Theseus' palace at the end of the play (V, i, 378-429).

Shakespeare is concerned with creating the atmosphere of a setting by using images which will build up various associations in the mind of his audience. Thus, he is quick to take advantage of any historical associations a building

may have, as when Rivers describes Pomfret, his place of execution:

> O Pomfret, Pomfret! O thou bloody prison,
> Fatal and ominous to noble peers!
> Within the guilty closure of thy walls
> Richard the Second here was hack'd to death;
> And, for more slander to thy dismal seat,
> We give to thee our guiltless blood to drink.
> (Richard III, III, iii, 9-14)

The ominous setting of the Tower is similarly suggested by Queen Elizabeth:

> Stay, yet look back with me unto the Tower.
> Pity, you ancient stones, those tender babes
> Whom envy hath immur'd within your walls,
> Rough cradle for such little pretty ones!
> Rude ragged nurse, old sullen playfellow
> For tender princes, use my babies well!
> So foolish sorrow bids your stones farewell.
> (Richard III, IV, i, 98-104)

Shakespeare also will use the same technique over again for describing certain settings, such as storms. All storms at sea are created by the same kinds of descriptions. The Second Gentleman, asked to describe what he sees of the storm from the cape, paints this picture:

> For do but stand upon the foaming shore,
> The chidden billow seems to pelt the clouds;
> The wind-shak'd surge, with high and monstrous mane,
> Seems to cast water on the burning Bear
> And quench the guards of th' ever-fixed Pole.
> I never did like molestation view
> On the enchaffed flood.
> (Othello, II, i, 11-17)

Pericles creates the setting of a tempest when he calls upon the gods of the storms to cease their actions:

> /Thou/ god of this great vast, rebuke these surges,
> Which wash both heaven and hell; and thou that hast
> Upon the winds command, bind them in brass,
> Having call'd them from the deep! O, still
> Thy deaf'ning, dreadful thunders; gently quench
> Thy nimble, sulphurous flashes!
> (Pericles, III, i, 1-6)

Miranda establishes the sea-storm when she cries out to her father to quiet it:

> If by your art, my dearest father, you have
> Put the wild waters in this roar, allay them.
> The sky, it seems, would pour down stinking pitch,
> But that the sea, mounting to th' welkin's cheek,
> Dashes the fire out.
> (The Tempest, I, ii, 1-5)

In all three the immensity of the disturbance is suggested basically by an image of the wind-whipped waves climbing to meet the heavens.[11]

Shakespeare also repeats himself with land storms. Casca's frightened description creates the setting of a strange and unnatural storm:

> Are not you mov'd, when all the sway of earth
> Shakes like a thing unfirm? O Cicero,
> I have seen tempests when the scolding winds
> Have riv'd the knotty oaks, and I have seen
> Th' ambitious ocean swell and rage and foam
> To be exalted with the threat'ning clouds;
> But never till to-night, never till now,
> Did I go through a tempest dropping fire.
> Either there is a civil strife in heaven,
> Or else the world, too saucy with the gods,
> Incenses them to send destruction.
> (Julius Caesar, I, iii, 3-13)

He then goes on for another seventeen lines to describe the strange events that have taken place in the storm. Lennox's terse description creates another strange and turbulent night:

> Len. The night has been unruly. Where we lay,
> Our chimneys were blown down; and, as they say,
> Lamentings heard i' th' air; strange screams of death,
> And prophesying with accents terrible
> Of dire combustion and confus'd events
> New hatch'd to th' woeful time. The obscure bird
> Clamour'd the livelong night; some say, the earth
> Was feverous and did shake.
> Mac. 'Twas a rough night.
> Len. My young remembrance cannot parallel
> A fellow to it.
> (Macbeth, II, iii, 59-68)

For both, images are selected which convey the unnatural quality of the storm; and in both the characters affirm that they have never seen such storms before. The fierceness of the lightning is also commented upon by Miranda, Pericles, and Casca. Thus when Shakespeare finds that a bit of description is effective, he does not hesitate to use a similar method to create similar settings.[12]

Shakespeare also expands the boundaries of the imaginative setting by the use of poetic description. Horatio, in trying to persuade Hamlet not to follow the Ghost, describes the cliff to which Hamlet might be led:

> What if it tempt you toward the flood, my lord,
> Or to the dreadful summit of the cliff
> That beetles o'er his base into the sea,
> And there assume some other, horrible form,
> Which might deprive your sovereignty of reason
> And draw you into madness? Think of it.
> /The very place puts toys of desperation,
> Without more motive, into every brain
> That looks so many fathoms to the sea
> And hears it roar beneath./
> (Hamlet, I, iv, 69-78)

As well as suggesting that the platform on which the characters stand is somewhat near the cliff, the passage extends the imaginative setting to include the ocean and the cliff on or near which the castle appears to be situated. The description of the stream in which Ophelia drowns expands the imaginative setting to include the countryside in the vicinity of the castle. Similarly, the countryside around Verona is brought into the general setting of Romeo and Juliet when Benvolio describes "the grove of sycamore/ That westward rooteth from /the city's/ side" (I, i, 128-129) in

which he saw Romeo wandering. Thus, poetic description can have a function similar to that of the references which provide local colour, but can go further by establishing the atmosphere of the location described.

As we have seen in the garden scene of Richard II,[13] Shakespeare also uses poetic description to make the setting contribute to the larger meaning of a play. When the Duke comments on his surroundings at the beginning of As You Like It, II, i, he not only indicates the setting but associates with it the freedom of pastoral life which he and his followers are leading:

> Now, my co-mates and brothers in exile,
> Hath not old custom made this life more sweet
> Than that of painted pomp? Are not these woods
> More free from peril than the envious court?
> (II, i, 1-4)

Shakespeare's genius in enriching the setting's meaning is best shown in the final scene of Othello. The opening stage direction briefly indicates the bedroom setting:

> Enter Othello, and Desdemona in her bed.

But Shakespeare leaves it to Othello to create the atmosphere of the darkened room lit by a single taper. Night is immediately pictured in the first quiet lines:

> It is the cause, it is the cause, my soul, -
> Let me not name it to you, you chaste stars! -
> It is the cause.

The taper provides the basic suggestion of the darkened room, and sets the mood. Othello wavers in his resolution when he sees Desdemona. In order to keep firm in his resolve to kill her, he decides to extinguish the light so that he will not be able to see her. The taper is deliberately associated

with her life:

> Put out the light, and then put out the light.
> If I quench thee, thou flaming minister,
> I can again thy former light restore,
> Should I repent me; but once put out thy light,
> Thou cunning'st pattern of excelling nature,
> I know not where is that Promethean heat
> That can thy light relume.
> (V, ii, 7-13)

Thus, the setting is established and the atmosphere created by infusing one key property with meaning.

In suggesting the larger background of the setting, Shakespeare sometimes uses poetic description to create the atmosphere of a country. In Macbeth an impression of a Scotland suffering under tyranny is carefully built up during the third and fourth acts. In Act III Lennox cries out:

> Some holy angel
> Fly to the court of England and unfold
> His message ere he come, that a swift blessing
> May soon return to this our suffering country
> Under a hand accurs'd!
> (III, vi, 45-49)

In Act IV Macduff constantly refers to the afflicted country: "Bleed, bleed, poor country!" (IV, iii, 31) "O nation miserable/ With an untitled tyrant bloody-scept'red" (103-104). Malcolm continues the picture:

> I think our country sinks beneath the yoke;
> It weeps, it bleeds; and each new day a gash
> Is added to her wounds.
> (IV, iii, 39-41)

Shakespeare also builds up an impression of darkness for the general setting in the first three acts. Many of the scenes take place at night or at dusk (I, vi-vii; II, i-iii; III, iii-iv). Shakespeare makes the days dark as well. Macbeth

refers to the foulness of the day on his first appearance (I, iii, 39), and in II, iv a full eleven lines are devoted to creating an impression of the unnaturally dark days:

> Old Man. Threescore and ten I can remember well;
> Within the volume of which time I have seen
> Hours dreadful and things strange; but this sore night
> Hath trifled former knowings.
> Ross. Ah, good father,
> Thou seest the heavens, as troubled with man's act,
> Threatens his bloody stage. By the clock 'tis day,
> And yet dark night strangles the travelling lamp.
> Is't night's predominance or the day's shame
> That darkness does the face of earth entomb,
> When living light should kiss it?
> Old Man. 'Tis unnatural,
> Even like the deed that's done.
> (II, iv, 1-11)

Thus, a troubled and foreboding atmosphere is created for the broader setting of the play.

Shakespeare is also careful to place his descriptions of the larger setting where they will be most effective. Throughout the second act of Othello the setting of the tense Cyprian port, only just saved from invasion and still under curfew, is suggested; but Shakespeare saves his full description of it until the most effective moment - when Cassio has wounded Montano in a brawl, and the town has been aroused by the alarum bell. Then Othello establishes the basic picture:

> What! in a town of war,
> Yet wild, the people's hearts brimful of fear,
> To manage private and domestic quarrel,
> In night, and on the court and guard of safety!
> 'Tis monstrous.
> (II, iii, 213-217)

Iago follows it up:

> Myself the crying fellow did pursue,
> Lest by his clamour - as it so fell out -
> The town might fall in fright.
> (II, iii, 230-232)

And Othello completes it:

> Iago, look with care about the town,
> And silence those whom this vile brawl distracted.
> (II, iii, 255-256)

Shakespeare thus exploits the possibilities for enriching the setting afforded him by the dialogue. By means of general references he extends the imaginative setting beyond the limits of the stage area, indicating the cities and countries in which the action takes place and identifying areas just off stage that imply the setting of the stage area itself. He obtains local colour by his references to place names, people, objects, and events associated with a district. In dealing with time he uses both direct and indirect means to suggest the time of day and the season of the year. The historical period in which a play is set he suggests less by statements of dates than by reference to the events, places, people, and beliefs of the period, although he also includes anachronistic material if he feels that it will help gain the desired effect. Finally, by poetic description he builds up word-scenery to create an imaginative picture which, even in our modern theatre with all its technical resources, we have been unable to portray realistically. It is therefore apparent that it is the dialogue which provides Shakespeare with his most useful means of enriching the setting.

Shakespeare's technique for creating setting can now be clearly seen. Specific and anticipatory references indicate definite places or settings for the action; situation and character implications suggest others; general references

provide a background to round out the setting; and together these references and implications provide a realistic background against which the action takes place. The setting in which the characters play their scene is not necessarily described in detail; and, in fact, it has been seen in connection with the specific reference that in most cases, size, shape or peculiar characteristics are not noted. "This roof," "this garden," "these doors" are the common means of expression. But that these references do not indicate uniqueness does not detract from their value in creating the impression of a place, for what they mean to create is the feeling of a setting rather than a factual description of it. If a stronger feeling is needed, then the setting is described in detail, as in the instance of Iachimo's description of Imogen's bedchamber. Nevertheless, the main function of these references is to give an impression which will satisfy the audience without detracting from the action of the play; so that in the final analysis they allow Shakespeare to present without too great difficulty any setting that he wishes to use.

The result of Shakespeare's efforts is that he builds up a complete imaginative environment around his characters. He makes sure that his audience understands where and when the action is taking place, but he also makes sure that the audience is aware that beyond the room in which a character may be speaking on stage there are other rooms, in a building such as a palace; that beyond this palace there is the city in which it is situated; that beyond this city is the surround-

ing countryside; and that all these areas are found in a certain country, whatever it may be named. In this imaginative world the seasons of the year come and go, the days can be hot or cold, pleasant or foreboding, the nights lit by the moon and the stars or darkened by clouds, and storms blow up, then pass away. Because of his care in creating this environment, each of Shakespeare's plays has a unique setting. It is impossible to confuse the park in Love's Labour's Lost with the Forest of Arden, and neither of these settings has any similarity with the woods that Timon frequents, nor the mountains near Milford-Haven, nor the enchanted woods near Athens - and these enchanted woods have nothing in common with the enchanted island in The Tempest. It is apparent, then, that Shakespeare was acutely conscious of his settings and succeeded in making them contribute fully to the play.

FOOTNOTES: CHAPTER IV

[1] The nature and uses of "word-scenery" have been examined briefly by Rudolf Stamm (Shakespeare's Word-Scenery, with Some Remarks on Stage-History and the Interpretation of His Plays, Zürich and St. Gallen: Polygraphischer Verlag AG, 1954), who is concerned with the function of these images in connection with theme and plot.

[2] There are also numerous references to the moon and the stars in A Midsummer-Night's Dream and Romeo and Juliet.

[3] Marble can be black as well as white.

[4] And winter is the theme of Amiens' songs in Act II. See Chapter III, p. 98, above.

[5] R.E. Prothero, "Agriculture and Gardening," Shakespeare's England, Oxford: Clarendon Press, [1916], vol. I, p. 355.

[6] This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.

Although she may not be thinking of the next day, on which they later decide to meet, there is no reason to believe that Juliet is thinking of a future season. Summer is suggested the next day by Benvolio:

> The day is hot, the Capulets abroad,
> And, if we meet, we shall not scape a brawl,
> For now, these hot days, is the mad blood stirring.
> (III, i, 2-4)

[7] M. Bateson, "Manners and Costume," Social England, H.D. Traill and J.S. Mann, eds., London: Cassell and Company, Limited, vol. III, p. 538.

[8] Julia Grace Wales, "Shakespeare's Use of English and Foreign Elements in the Setting of The Two Gentlemen of Verona," Transactions of the Wisconsin Academy of Sciences, Arts and Letters, vol. 27, 1932, pp. 85-125.

[9] J.G. Wales, "Elaboration of Setting in Othello and the Emphasis of the Tragedy," Transactions of the Wisconsin Academy of Sciences, Arts and Letters, vol. 29, 1935, pp. 319-340.

[10] Ibid., pp. 324-325

[11] Casca uses the same image when trying to describe the violence of a storm on land.

[12] The stage directions usually indicate that thunder accompanies the description of the storm and acts as a supplement to the lines, which carry the burden of creating the storm.

[13] See Chapter I, pp. 12-13, above.

CHAPTER V

THE SETTING OF KING LEAR

As one of the plays of Shakespeare's greatest period, King Lear provides an excellent example of how Shakespeare creates an imaginative setting. The basic text used in this analysis is the Folio, but some of the additional lines found in the Quartos of 1608 and 1619 are concerned with setting and will be indicated by brackets or an asterisk.

Physically the setting for King Lear is simple. Apart from a main acting area, Shakespeare demands only two special acting areas: an entrance for the hovel in III, iv, and an upper level from which Edgar can descend swiftly to Edmund in II, i - but the existence of this level has been disputed.[1] Shakespeare's use of properties is more extensive, but still uncomplicated. Heavy properties include a state for Lear's abdication in the first scene;[2] the chair in which Gloucester is held; the chair in which Lear is carried on stage; the stocks in which Kent is placed; the cushions upon which Lear lies; and some object or area which can represent the tree under which Gloucester rests while Edgar watches the battle. Small hand properties include torches, a map, letters, and the bloody knife with which Goneril killed herself. Armour and weapons are needed for the soldiers, special armour for Edgar, and the valuable drums and colours. The bizarre costumes needed for "poor Tom" and the Fool, and the normal costumes associated with court and country, complete the visual picture. To supply sound effects and music, Shakespeare requires trumpeters, drummers, and other musicians,

as well as someone to create the noises of the storm. The play would thus have presented few difficulties when "yt was played before the Kinges maiestie at Whitehall vppon Sainct Stephens night at Christmas Last, by his maiesties servantes playinge vsually at the Globe on the Banksyde."[3]

On the imaginative level, however, the structure of the setting is complex. Direct indications, both by references and properties, pinpoint the majority of the locations. For example, II, ii is set in the courtyard of Gloucester's castle. Oswald hails Kent and asks him if he is "of this house" and where he may put his horses (1-4). Later in the scene the stocks into which Kent is put are ordered brought out, and a stage direction indicates that they are: "<u>Stocks brought out</u>" (144). Frequent references are made to them, with the conversation suggesting that they are outside (132, 135, 140-142, 146, 157,* 178-179). Anticipatory references are also used.[4] In the first scene, Lear indicates generally where he intends to go:

> Ourself, by monthly course,
> With reservation of an hundred knights
> By you to be sustain'd, shall our abode
> Make with you in due turn.
> (I, i, 134-137)

Later in the scene, Goneril and Regan pinpoint his future location:

> <u>Gon</u>. I think our father will hence to-night.
> <u>Reg</u>. That's most certain, and with you; next month with us.
> (I, i, 287-290)

When Goneril next appears in I, iii and Lear in I, iv, their locations must be at Albany's palace.

For some of these settings, a property is made the focal point and brief references build up an impression of the area around it, as in the case of the stocks in II, i and II, iii. In III, iv the location before the hovel is established by making its entrance the main area of action. Lear is requested several times to enter it (1-7, 22-27, 179-180), and Tom is ordered to "Come forth" from it (39-45). References to the night and the storm then build up the exterior setting (6-7, 17-19, 29, 115-116, 175).

Properties may be the basic means of establishing the setting. In III, vii the chair in which Gloucester is bound and blinded (34, 67) is supported by no direct references. But the stools and cushions which are found in III, vi are subsidiary to the references that establish the setting as a house. At the end of III, iv Gloucester says that he will lead Lear and the others from the hovel to a house near the castle (153-158, 161, 179-184); and at the beginning of III, vi he indicates that he has brought them there:

> Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can.
>
> (III, vi, 1-3)

The stools and the cushions (both indicated only by the dialogue)[5] are then made focal points. The former are used by Lear for his "trial";

> Thou robed man of justice, take thy place;
> And thou, his yoke-fellow of equity,
> Bench by his side. You are o' th' commission,
> Sit you too.
>
> (III, vi, 38-41)

Other references are also used to point up the stools (23-24, 54-55). The cushions upon which Lear lies down are made the focal point for the last part of the scene (35-36, 87-90, 95, 99), and are used to point the irony of the situation. Lear's fevered mind imagines the cushions to be his bed, and when he lies down he requests the "curtains" to be drawn about him (89-90). In IV, vii Lear has been sleeping in a tent off stage (12-13, 17-18); near the end of the scene Cordelia orders him to be taken in again (81) - and the chair in which Lear was carried on stage (stage direction, 20), provides the focal point.

Locations not directly indicated are implied. The play opens in a setting that is unspecified[6] but strongly suggested as a presence chamber. The high rank of Kent, Gloucester and Edmund, shown by the richness of their costumes, and their conversation about the abdication as they wait for the King, suggest the court. The entrance of the King is accompanied by the pageantry of court ceremony:

> Sennet. Enter King Lear, Cornwall, Albany, Gonerill, Regan, Cordelia, and attendants.
> (I, i, stage direction, 34)

The Quartos give a slightly fuller stage direction, indicating that Lear is preceded by "one bearing a coronet."* Later in the scene, France and Burgundy are ushered in with equal ceremony.

> Flourish. Enter Gloster with France, and Burgundy, Attendants.
> (I, i, stage direction, 190)

The exeunt of Lear and Burgundy is also accompanied by a

flourish (stage direction, 269). This court situation demands a state for Lear, although none is mentioned in the text, and the property would act as the focal point for the setting.

Shakespeare uses many kinds of implication. In I, ii the setting of Gloucester's castle is suggested by Edmund's references to his closet off stage (64-65, 183-186) to which he sends Edgar, and by the "domestic" conversation of the two brothers and of Edmund with his father. In I, iii, Goneril's location is established by anticipatory references from I, i as Albany's palace, but her conference with her Steward confirms an interior location. Lear's horn, heard sounding off stage (11) acts as a liason de scène with the next scene, which opens with the horn sounded again and with Lear arriving in the courtyard of the palace after having been out hunting. In I, v the setting has not changed; the inertial principle is used to suggest the same location, for Lear is just about to leave, impatiently waiting for his horses (52-54). Edgar's location in II, iii is suggested by previous situations. In II, i he had fled from the castle; in this scene he indicates what he did to save himself:

> I heard myself proclaim'd;
> And by the happy hollow of a tree
> Escap'd the hunt.
> (II, iii, 1-3)

Thus, he has escaped and is now on the heath in the vicinity of the castle. The fact that the country gives him "proof and precedent/ Of Bedlam beggars" (13-14) confirms this setting.[7]

How clearly implication can establish setting is seen in IV, iv. Most editors place this scene in the French camp, and Neilson and Hill place it before a tent. However, the situation implies a location away from a camp. The opening stage direction is of the kind associated with the movement of an army from one location to another, or with its arrival at its destination:

> Enter with Drum and Colours, Cordelia, Gentlemen, and Souldiours.

When a Messenger tells Cordelia that the British army is "marching hitherward," she replies:

> 'Tis known before; our preparation stands
> In expectation of them.
> (IV, iv, 22-23)

Her army is thus not returning to camp but is on its way to take up positions for the battle. Cordelia's exclamation that Lear "was met even now" (1) in the fields, and her order, "Search every acre in the high-grown field" (7) for him also imply this country setting. A reflective reference in IV, vi confirms this setting.

> Though that the Queen on special cause is here,
> Her army is mov'd on.
> (IV, vi, 219-220)

The special cause is Cordelia's desire to find her father; and since her army is said to have been on the move, it is obvious that that is what they are doing at the beginning of IV, iv.

In the fifth act, Shakespeare uses both references and implications to set his action in the British camp and on the battlefield. In V, i Regan enters with her army:

> Enter with Drumme and Colours, Edmund, Regan, Gentlemen, and Souldiers.

She is soon joined by Albany and his army:

> Enter with Drum and Colours, Albany, Gonerill, Soldiers.
>
> (V, i, stage direction, 17)

Their location at the camp is suggested also by references: Edmund tells Albany that he will attend him presently at his tent (33*); and the camp is not far from the French forces, which are in sight (51). In V, ii, the French forces which in the previous scene were near at hand now enter, the stage direction indicating that they are on their way to the battle:

> Alarum within. Enter with Drumme and Colours, Lear, Cordelia, and Souldiers, ouer the Stage, and Exeunt.

Because Shakespeare wishes to keep the battle from taking up too much time and acquiring too much emphasis in the story, he sets the scene on the edge of the battlefield and suggests the progress of the battle by sound effects and references from Edgar. Edgar enters leading Gloucester, places him by "the shadow of this tree" (1), and exits to watch the battle. Its sounds are heard off stage, with its progress noted by battle signals: "Alarum and Retreat within" (stage direction, 4). When Edgar re-enters to report the result, his haste to remove the old man from danger again suggests a location on the edge of the battlefield.

> Away, old man; give me thy hand; away!
> King Lear hath lost, he and his daughter ta'en.
>
> (V, ii, 5-6)

The British camp is first suggested as the setting of V, iii by the triumphal return of the conquerors indicated in the

opening stage direction:

> Enter in conquest with Drum and Colours, Edmund, Lear, and Cordelia, as prisoners, Souldiers, Captaine.

References to places off stage also suggest the camp setting: to Albany's tent (106); to the castle (244-245); and to the prison in which Lear and Cordelia are kept and in which she is hanged (8, 17-18, 27, 45-52, 253). Musical signals are numerous in the scene, with a flourish announcing the entrance of Albany and his troops (stage direction, 39), and the trumpets signalling the trial by combat (109,* 115,* 116, 117).

Thus, by a judicious use of direct and indirect references, a few simple properties, and the implications of music, sound effects, situations, and characters, Shakespeare pinpoints the following locations in the play: a presence chamber (I, i); rooms in Gloucester's castle (I, ii, II, i, III, iii, III, v, III, vii); the courtyard of Gloucester's castle (II, ii, II, iv); a room in Albany's palace (I, iii); the courtyard of Albany's palace (I, iv, I, v, IV, ii); the country surrounding Gloucester's castle (II, iii, III, i, III, ii, IV, i); a hovel on this heath (III, iv); a house near Gloucester's castle (III, vi); locations in the French camp at Dover (IV, iii, IV, vii); fields in the vicinity of Dover (IV, iv, IV, vi, V, ii); a room in Regan's palace (IV, v);[8] and locations in the British camp (V, i, V, iii).

As in his other plays, Shakespeare enriches the basic settings of King Lear by extending the background to include areas beyond the pinpointed locations on stage, by establish-

ing the temporal elements of the drama, and by poetic description.

The imaginative setting is sometimes extended to include areas in the immediate vicinity of the stage area. Edgar's apartments are referred to in two scenes (I, ii, 64-65, 183-186; II, i, 21-22); in II, i Gloucester orders the gates of the castle to be barred (81-82); he himself is to be thrust out at the gates (III, vii, 93-94). Gloucester's own closet is mentioned in III, iii (11-12); and in III,iv Gloucester refers to his castle, from which he has come (155-157). In the French camp Kent refers to Lear being "i' th' town" of Dover (IV, iii, 39-40*). Cordelia says that Lear "was met even now" (IV, iv, 1) in the fields nearby. In IV, vii she refers to the tent in which he has been sleeping (12-13, 17-18). The setting of the British camp is extended by references to Albany's tent (V, i, 33,* V, iii, 106), to the castle (V, iii, 244-245), and to the prison (V, iii, 8, 17-18, 27, 45-52, 253).

Musical signals played off stage also give depth to the setting. Lear's hunting horn, heard in I, iii and I, iv, gives an indication of the area beyond the palace's courtyard. A "<u>Tucket within</u>" (II, i, stage direction, 80) announces the arrival of Cornwall at the gates of Gloucester's castle off stage, as does Goneril's <u>tucket</u> in II, iv (184-185). In IV, vi the approach of an army in the distance is indicated first by dialogue, and then by music:

> <u>Edg</u>. How near's the other army?
> <u>Gent</u>. Near and on speedy foot; the main descry
> Stands on the hourly thought.
> (IV, vi, 216-218)

Later in the scene a direction indicates the sound of the "Drum afarre off" (289). The alarums and the retreat sounded off stage (V, ii, stage directions, 1, 4) suggest the battle nearby in V, ii.

The widest expansion of the imaginative setting takes in the kingdom of Britain with its towns and castles, and the kingdoms of France and Burgundy. In the first scene, Lear describes the divisions of the Kingdom that he makes. Goneril is given an area well supplied:

> With shadowy forests and with champains rich'd,
> With plenteous rivers and wide-skirted meads. . . .

Regan is given:

> this ample third of our fair kingdom;
> No less in space, validity, and pleasure,
> Than that conferr'd on Goneril.
> (I, i, 82-84)

The third portion of the kingdom is mentioned when it is divided between them, (129-130). The various centres in Britain at which the action occurs are indicated: Lear's palace in London; Gloucester's castle in Gloucestershire; Albany's palace in the north; Cornwall's in the south; and Dover. Beyond Britain lie the "vines of France and milk of Burgundy" (I, i, 86). "Waterish Burgundy" (I, i, 261) is not mentioned much, but France has many references. From France come forces which invade the ports of Britain:

> [But, true it is, from France there comes a power
> Into this scattered kingdom; who already,
> Wise in our negligence, have secret feet
> In some of our best ports, and are at point
> To show their open banner.]
> (III, i, 30-34)

Many references are made to this French landing in Britain:

III, i, 34-39; III, iii, 10-14; III, vi, 97-99; III, vii, 1-3.

Shakespeare uses many time indications in the play. II, i takes place at night, which is mentioned frequently (5, 16, 26, 40). Torches, which also suggest night, are indicated in the dialogue (34) and in the stage directions:

> Enter Gloster, and Seruants with Torches.
> (II, i, stage direction, 38)

In II, ii most references suggest that the scene takes place just before dawn. Oswald begins the scene with the unusual greeting, "Good dawning to thee, friend" (1), but the moon is still up ("though it be night, yet the moon shines. I'll make a sop o'th' moonshine of you." 33-35), and Kent at the end of the scene appears to indicate that the sun is just rising:

> Approach, thou beacon to this under globe,
> That by thy comfortable beams I may
> Peruse this letter.
> (II, ii, 170-172)

Cornwall and Regan again suggest the time as morning:

> Corn. There shall he sit until noon.
> Reg. Till noon! Till night, my lord; and all night too.
> (II, ii, 141-142)

Kent makes a figurative reference - "Fortune, good-night!" (180) - which therefore does not contradict the dawn references. Lear's ironic "Good morrow to you both" (II, iv, 129) sets the first part of II, iv in the morning; but by the end of the scene night has come (303, 311), so that time is considerably compressed. The scenes which follow are united in time by the sounds of the storm and by references to the night (III, ii, 12-13, 42-43; III, iv, 17, 19, 115-116, 175).

Shakespeare also suggests the season of the year as autumn: in IV, iv, Lear is in fields ripe for harvesting, for the corn is high-grown (7); and Lear himself makes mention of "laying autumn's dust" (IV, vi, 201*) with his tears.

Shakespeare sets the play in a past era which he suggests but does not define. He refers to the kingdoms of France and Burgundy, which were not separate nations until after the time of Charlemagne. But he is more concerned to suggest ancient Britain by references to its sun-worshipping religion. Not knowing much about sun-worshippers, he made up his own version. In the first scene, Lear invokes his gods as he disowns Cordelia:

> Let it be so; thy truth, then, be thy dower!
> For, by the sacred radiance of the sun,
> The mysteries of Hecate and the night;
> By all the operation of the orbs
> From whom we do exist and cease to be;
> Here I disclaim all my paternal care. . . .
> (I, i, 110-115)

Later in the scene, he again refers to his gods:

> Lear. Now, by Apollo, -
> Kent. Now, by Apollo, king,
> Thou swear'st thy gods in vain.
> (I, i, 161-162)

Shakespeare here starts with the sun, but then assumes that worshippers of the sun are also worshippers of the "orbs" - the planets and the stars. The Greek gods Apollo and Hecate are brought in because of their associations with day and night: Apollo is Phoebus, the sun-god, associated with light; Hecate belongs to the night and is associated with darkness. Many implications of "sun-worship" are found in Lear's lines. "Darkness and devils!" he exclaims

in I, iv (273). When he curses Goneril he brings in the sun:

> Infect her beauty,
> You fen-suck'd fogs, drawn by the powerful sun,
> To fall and /blast her pride!/
> (II, iv, 168-170)

In the last scene he refers to the "packs and sects of great ones,/ That ebb and flow by th' moon" (V, iii, 18-19). Kent also shows the beliefs of a "sun-worshipper:"

> It is the stars,
> The stars above us, govern our conditions;
> Else one self mate and make could not beget
> Such different issues.
> (IV, iii, 34-37)

And references are made to the heavens (II, iv, 192-195).

The sun-and-stars worship is also reflected by Gloucester and his sons, and by their attitudes the religion is tied in to the moral of the play. Gloucester is a believer, and he sees in "these late eclipses of the sun and moon" portents which signal tragedy:

> Love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond crack'd 'twixt son and father. This villain of mine comes under the prediction; there's son against father: the King falls from bias of nature; there's father against child. We have seen the best of our time; machinations, hollowness, treachery, and all ruinous disorders, follow us disquietly to our graves.
> (I, ii, 116-124)

His predictions are fulfilled - except that he mistakes the wrong son for the villain. Edmund's attitude to the religion is also made significant. When he is contemptuous of sun-and-stars worship (I, ii, 128 ff.), he reveals his wickedness, for wickedness is that which is contrary to the prevailing religion. And Edgar is given a passage which points part of the moral of the play in terms of the darker side of the

religion:

> The gods are just, and of our pleasant vices,
> Make instruments to plague us.
> The dark and vicious place where thee he got
> Cost him his eyes.
> (V, iii, 170-173)

However, Shakespeare brings in Roman gods as well, with references to Jupiter (II, iv, 21, 230-231) and to Juno (II, iv, 22). Many references are made to the gods (II, iv, 171; III, ii, 49-51; III, vii, 70, 92; IV, i, 27, 38-39; IV, ii, 78-80; IV, vi, 29-30, 34-40, 73-74, 221-223; IV, vii, 14-17; V, iii, 20-21, 256), but Shakespeare never indicates whether they are the deities of the Romans or of his "sun-worshippers."

Shakespeare also includes references to Christianity and to his own period. Edgar's description of the supposed fiend that tempted Gloucester at the "cliff" is that of a medieval devil (IV, vi, 67-72); and another Christian connotation is evoked by the reference to "God's spies" (17) in V, iii. Edgar makes other anachronistic references, as when his description of his "Bedlam beggars" disguise and impersonation (II, iii, 5-20), contains elements of the lunatics imprisoned at Bedlam (Bethlehem) House and the Abraham men.[9] What he loses in historical accuracy, Shakespeare gains in dramatic effect, for his audience knew these figures well. Edgar's ravings as "poor Tom" also contain similar anachronistic material and provide a similar dramatic impact.

Shakespeare uses poetic description to create the atmosphere of the storm. He begins its creation when he has Gloucester describe the country and conditions around the castle:

> Alack, the night comes on, and the high winds
> Do sorely ruffle; for many miles about
> There's scarce a bush.
> (II, iv, 303-305)

In the next scene the Gentleman creates the first vivid picture of the storm when he describes how he saw Lear:

> Contending with the fretful elements;
> Bids the wind blow the earth into the sea,
> Or swell the curled waters 'bove the main,
> That things might change or cease; [tears his white hair,
> Which the impetuous blasts with eyeless rage
> Catch in their fury, and make nothing of;
> Strives in his little world of man to out-scorn
> The to-and-fro conflicting wind and rain.
> This night, wherein the cub-drawn bear would couch,
> The lion and the belly-pinched wolf
> Keep their fur dry, unbonneted he runs,
> And bids what will take all.]
> (III, i, 4-15)

The section within the brackets was omitted in the Folio and probably in performance, but it creates a stronger impression of the storm's violence than the other lines. The great speeches of Lear in the next scene, in which he links the storm in various ways with the injustice done to him by his daughters, provide prime examples of Shakespeare's art in creating a setting and its atmosphere by vivid imagery ("Blow, winds, and crack your cheeks!" "Rumble thy bellyful!") and infusing it with larger meanings. Kent carries on the description in a lower key, making the usual Shakespearean declaration that the storm is like no other that he has seen:

> Alas, sir, are you here? Things that love night
> Love not such nights as these; the wrathful skies
> Gallow the very wanderers of the dark,
> And make them keep their caves. Since I was man,
> Such sheets of fire, such bursts of horrid thunder,
> Such groans of roaring wind and rain, I never
> Remember to have heard. Man's nature cannot carry
> Th' affliction nor the fear.
> (III, ii, 42-49)

Before Lear is quieted, he makes another outburst which pictures "this dreadful pudder o'er our heads" (III, ii, 49-60). Thus, poetic description plays a key role in creating the atmosphere of the storm that provides an immense backdrop for Lear's actions.[10]

Direct references, anticipatory references, properties and the implications of situation, character, and music are used to pinpoint locations on the stage; general references and poetic description enrich these locations by extending the imaginative setting beyond the boundaries of the stage to include Britain and France, to create the impression of the action taking place in ancient Britain, to establish the time of day or night and the season of the year, and to evoke the atmosphere of the setting, especially of the storm. It is apparent, then, that in King Lear Shakespeare consciously uses various devices (which have been shown in the preceding chapters) to create a rich, complete and significant setting.

FOOTNOTES: CHAPTER V

[1] "In II, i Edgar is hiding in his brother's lodging, which is 'above': 'Brother, a word; descend; brother, I say!' (1.21). But there is no indication that Edgar is visible to the audience till he enters below; the balcony would not necessarily be required." (W.W. Gregg, "The Staging of King Lear," The Review of English Studies, vol. 16, July, 1940, p. 300).

[2] No directions are given for a state, but the court ceremony demands one. See Chapter I, pp. 20-21, and Chapter II, p. 58, above.

[3] Entered in the Register of the Stationers' Company, 1607.

[4] In fact, Shakespeare makes the anticipatory reference one of his most important tools in establishing the setting of this play. How careful he is to locate the future whereabouts of his characters can be seen in III, vii. This is the last of the scenes set at Gloucester's castle; after it the characters are scattered about the country - and Shakespeare makes sure that we know where they are being scattered. Goneril, we are told, is going to her husband (1-2), and Edmund follows her (6-13); Lear with Kent has left the area of the castle and is on his way to Dover (15-20, 51-55); and Gloucester is to be thrust out at the gates to grope blindly toward Dover (93-94).

[5] Lear's references to stools and benches cannot be accepted without doubt because of his disordered imagination, which has turned the house into a law-court for him. The Fool's reference, "Cry you mercy, I took you for a joint-stool," (54-55) may be figurative, but there is more likelihood that he is telling the truth. There is no reason to doubt Kent's references to the cushions.

[6] The presence chamber is never directly indicated as being in Lear's palace. The one reference to Lear's court is phrased ambiguously:

> The Princes, France and Burgundy,
> Great rivals in our youngest daughter's love,
> Long in our court have made their amorous sojourn,
> And here are to be answered.
> (I, i, 46-49)

The "here" of the last line refers to the presence chamber, but whether the chamber is "in our court" is difficult to determine, although the juxtaposition of the two references seems to suggest that it is.

But by the "hellish principle," Lear is where he should be - in a presence chamber in his palace in London.

7 ". . . Edgar can perfectly well come on and speak his lines at the front of the stage while Kent quietly slumbers in the background. But it creates two distinct absurdities: first, that of the fugitive Edgar's appearing by daylight at his father's front door to discuss what disguise he shall adopt; secondly, that of a single scene that begins before dawn and continues till nightfall." (Gregg, op. cit., p.302).

But if Shakespeare can write split scenes, with the setting changing in the middle of a scene without a break in the action, there is no reason why he cannot leave one character quietly asleep at the back of the stage, causing no distraction, and have another character enter whose location is strongly implied, as in this instance.

As for the absurdity in time, if Shakespeare can compress three hours into the space of ten minutes playing time in the bedroom scene in Cymbeline, he can compress the passage of a day into three scenes in King Lear.

8 By the "hellish principle" Regan is where she should be - at Cornwall's palace, where she is collecting her forces to march to Dover.

9 "Awdeley, in The Fraternitye of Vacabondes, gave Shakespeare the rough sketch: 'An Abraham man' - thus he writes - 'is he that walketh bare armed, and bare legged, and fayneth hym self mad, and caryeth a packe of wool, or a stycke with baken on it, or such like toy, and nameth himselfe poore Tom.' Harman adds that the Abraham men beg at farmers' houses, and that if they espy small company therin 'they wyll with fierce countenance demaund some what.'" (Charles Whibley, "Rogues and Vagabonds," Shakespeare's England, vol II, p. 506).

10 Although the storm is created primarily by the dialogue, sound effects are used as important supplements. The first sign of the storm comes in the middle of Lear's passionate outburst before he leaves the castle:

> You think I'll weep:
> No, I'll not weep.
> I have full cause of weeping; but this heart
> Storme and Tempest
> Shall break into a hundred thousand flaws,
> Or ere I'll weep. O, Fool! I shall go mad!
> (II, iv, 285-289)

The sound of the storm continues at the beginning of the next scene: Storme still. The same direction is given for the beginning of III, ii and near the beginning of III, iv (3); and in this latter scene, three more directions are given to show that the sounds of the storm continue throughout it (63, 104, 167). Shakespeare is thus concerned to make the sound effects contribute to the atmosphere of the storm.

CONCLUSION

I have shown that Shakespeare carefully used a complex network of material to establish his setting. He indicated location by the use of specific references and anticipatory references. He had his characters describe the stage area in whole and in part. He let them comment on properties which suggested the setting or which reinforced other indications. Aware that stage business was an excellent means of suggesting setting, he took care that his characters described the action which took place before them, that they responded both in word and business to action which affected them and that they gave orders which instigated further business. He realized also the value of music both to indicate changes of scene and place and to suggest setting. He took advantage of the facts that many situations suggest their own settings and that situations from previous scenes could imply the setting of a later scene. He saw the value of letting a character's social or political position and his occupation suggest his setting, and he discovered that an audience was prepared to accept without further indication a character as being in the location in which he had last been seen.

I have demonstrated that the internal evidence found in the dialogue is a better source of information about the setting than the stage directions, which, although important, can be superfluous or contain serious discrepancies. And I have shown that modern editors' titles and stage-directions can be in direct conflict with the evidence of the text.

In trying to avoid the shift of place which occurs in split scenes, editors have deliberately changed stage-directions and eliminated characters, as Neilson and Hill do in I, v of Romeo and Juliet;[1] or they have indicated only one of the locations, as in Othello, IV, ii and IV, iii, Richard III, I, iii, and The Taming of the Shrew, IV, ii.[2] In ascertaining the location of other scenes, editors have not taken into consideration the inertial principle, which in III, ii of Romeo and Juliet, for example, is the decisive factor in establishing the setting in Capulet's orchard.[3] And in some scenes, editors have not taken into account the situation or significant business, as in King Lear, II, iii and IV, iv.[4]

I have also shown that Shakespeare was concerned that his setting contribute to the meaning of the play. Besides using stage business essential to the action, he used additional business which both suggested setting and provided atmosphere. The value of music and song to establish background and atmosphere he again understood and exploited. But he saw especially that his dialogue provided him with his best means of enriching the setting. He created the impression of a setting larger than the actual stage area by references to locations such as cities and countries. By references to locations off stage he again enlarged the scenic background and also provided local colour. He saw the value of references to day and night, to the time of year, and to the historical era. But although he was concerned with the period in which a play took place, he also realized the value of using the familiar features of his own age, and

as a result he used characteristics of both periods in the setting of the same play. His descriptions of natural and supernatural disturbances were designed to contribute to the settings in which they occurred. And his poetic description, both of the setting as it was seen on the stage and of locations and objects off stage, again enriched the setting. The result was that a complete imaginative environment was created.

Although some of Shakespeare's settings are not so deeply involved in the meaning of their plays, enough settings are important to warrant this definition of the ideal Shakespearean imaginative setting: a setting which is perfectly adapted to the play in which it is found; a setting which enriches its physical expression; a setting which contributes to the larger meaning of a play.

FOOTNOTES: CONCLUSION

[1] See Chapter III, p. 102, n. 1, above.

[2] See Chapter II, pp. 73-75, above.

[3] See Chapter II, p. 64, above.

[4] See Chapter V, p. 138 and p. 150, n. 7, above.

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